



INCORPORATING VANITY FAIR

VOGUE

PARIS OPENINGS

FASHIONS
AMERICAN

Bewh

SEPTEMBER 1, 1938 • PRICE 35 CENTS



A woman's sense of touch is a sensitive, exquisite thing! Her finger-tips tell her that Cannon sheets are sleek as a dove . . . as smooth and white and dainty as its downy breast.

And there's a definite reason why Cannon Percale sheets should be more soothing. Each tiny woven thread is "velvet-surfaced" . . . the strands of

cotton are brushed straight and even for smoothness before the thread is spun.

But the miracle of this modern percale is its service! The light, fine fabric is actually stronger because it's woven closer . . . with extra strands for extra strength. The sheets are fitted to life and laundering just as they're suited to deep, sound sleep.

And because they come from Cannon . . . the largest household textile mills in all the world, their cost is very little more than heavy-duty muslin. Look for Cannon Percale, and success to your shopping!

CANNON MUSLIN, for least money . . . about \$1.00
CANNON PERCALE, for comfort-at-a-price . . . about \$1.39
CANNON FINE PERCALE, for sleep-luxury . . . about \$2.25

Prices slightly higher west of the Mississippi

FOR COMFORT AND LONG WEAR—BUY
Cannon  **Sheets**

FROM CANNON MILLS—MAKERS OF CANNON TOWELS, SHEETS AND PURE SILK HOSIERY



EXTRA-GOOD NEWS! Cannon is making Pure Silk Hosiery for you. Full-fashioned, ringless, triply-inspected and sealed in the Cannon Cellophane Handy Pack. Each stocking permanently marked with thread-count and suggested use. You'll like it!

Copyright 1938 by Cannon Mills, Inc.



DIAMOND BRACELET	\$3600.
GOLD AND SAPPHIRE WRIST WATCH	90.
GOLD, RUBY AND DIAMOND CLIP	630.
MARQUISE DIAMOND RING	2025.
DIAMOND BAND RING	120.

TIFFANY & Co.

FIFTH AVENUE & 37TH STREET, NEW YORK

QUALITY, SMARTNESS AND VARIETY
MODERATELY PRICED

STERLING SILVER BOWL	
STYLE OF OLD FRENCH MARRIAGE CUP	\$32.
STERLING SILVER VANITY CASE	
WITH LACQUERED DECORATION	32.
LEATHER FOLDING CLOCK AND CALENDAR	33.
LEATHER HAND BAG	9.





Courtesy, GUS MAYER CO., New Orleans



Fall Fashions *Sing a Song of Silver*

*—the Most Luxurious Kind of Silver,
 Identified by the FROMM Trademark
 Stamped on the Leather Side of Each Pelt*

FROMM
Bright with Silver
 PEDIGREED FOXES

You love this new mode of luxury and decorativeness! It makes you so young and important, all in the same exciting breath! You adore yourself in your Fromm Pedigreed Fox—you're so very soignée in your *bright-with-silver* jacket... so tremendously chic in your Fromm-trimmed suit or coat... as seductive as that lovely angel, Zorina, in your fabulous evening wrap of many pedigreed pelts. Because it is scientifically bred over generations, Fromm Fox has a stimulating beauty all its own. Wherever you select your furs, ask for the tiny Fromm medallion that belongs to each Fromm Fox. The pedigree certificate of each pelt in your coat, or on your suit or Fromm-trimmed woolen coat, is sent to you, when you mail the medallions to Fromm Bros., Inc., Hamburg, Wis.



washable chenille

THE ROBE OF THE SEASON

12.95

A new version of our famous robes styled by B. Cohen in Juliette Chenille. A velvety fabric that is soft and becoming as ermine, yet launders beautifully . . . a figure-flattering style that is nun-like in its simplicity (note the ample, flowing lines, the face-framing collar). Here is a robe that you can't be without . . . comfortable enough to slip on after your shower, warm enough for studying in draughty dormitories, lovely enough for intimate dinners at home.

In luscious colors: white, aqua, raspberry French blue, pink

Bedjacket in white, aqua, pink, or blue, 7.95

Matching Chenille scuffs, 2.95

MAIL ORDERS FILLED

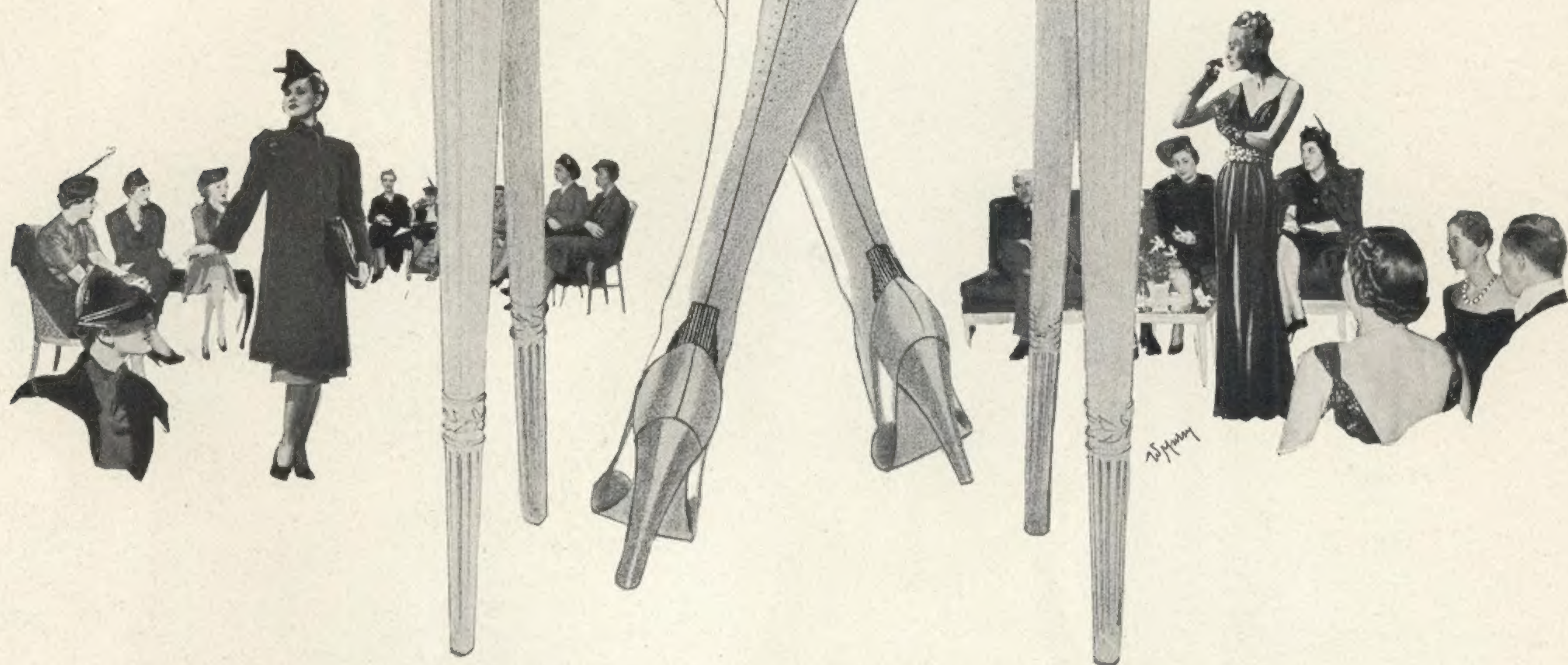
Best & Co.

Fifth Avenue, New York



GARDEN CITY MAMARONECK EAST ORANGE BROOKLINE ARDMORE GROSSE POINTE CLEVELAND HEIGHTS

"You just know she wears them"

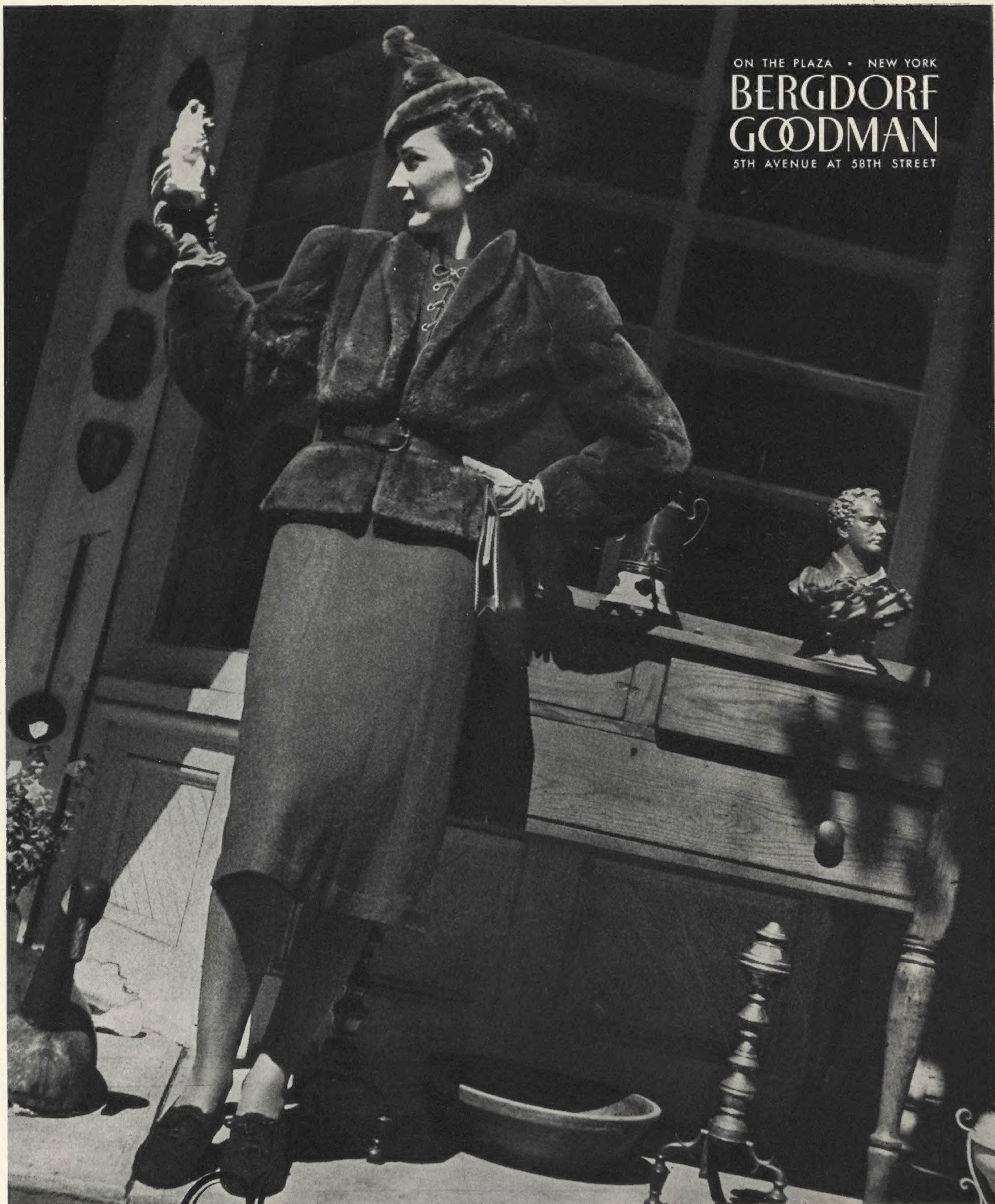


BLACK "RIB-ROW" HEELS

Into Paris Openings came this hosiery fascinator to fan the flame
for individuality...black-ribbed heels shimmering with *highlights*...a new
black siren to accentuate slim ankles, to register new chic. Like *RIB ROW, its
famed antecedent, this black-ribbed heel is as fine as a delicate engraving, yet conceals
a miracle of wear just where the rub comes! So full of allure "you just know she wears them."

MCCALLUM STOCKINGS
PROPPER STOCKINGS

*REGISTERED



TONI FRISSELL

Connoisseur's choice of advance Americana — this Autumn suit-original. The sleek jacket, silver-brown nutria; soft tailleur, olive-brown wool. From our Made-to-order collection.



TWO FALL
EXCLUSIVES

*in an absolutely new
type of cloth*



There's never been a woolen just like Stroock Chikara. Blend of kid mohair, combed Australian wool and the precious under-fleece of Peruvian llama. It's the llama that gives it its particular softness, its fine "handle." Chikara dyes the blackest black in the world (and nothing could be more chic this Fall). Beautiful, too, in brown, wine and green.

CHIKARA OVERCOAT, *above*. New fullness under the arms, and an adroit action-back. Just-above-the-hip-bone waistline. Black, tawny brown, natural, wine. Sizes 10 to 20, 49.95

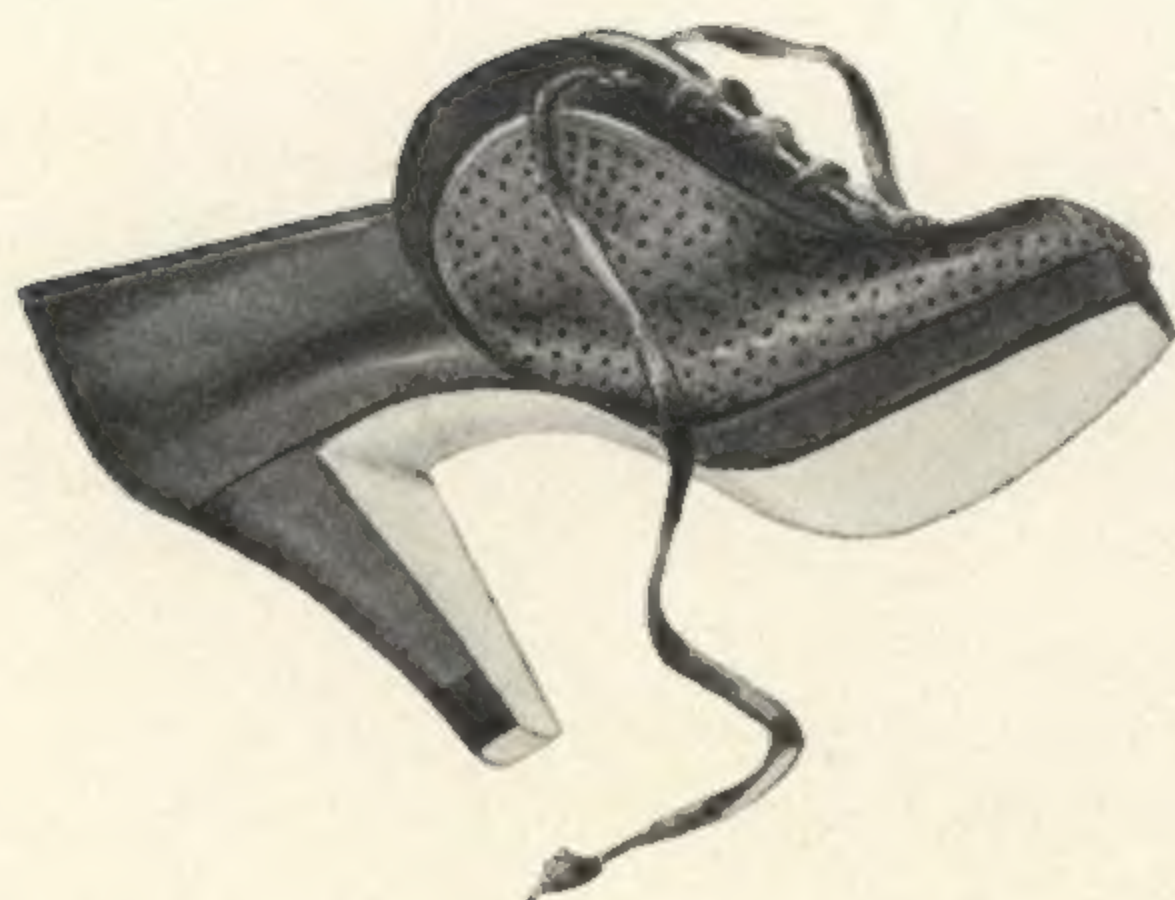
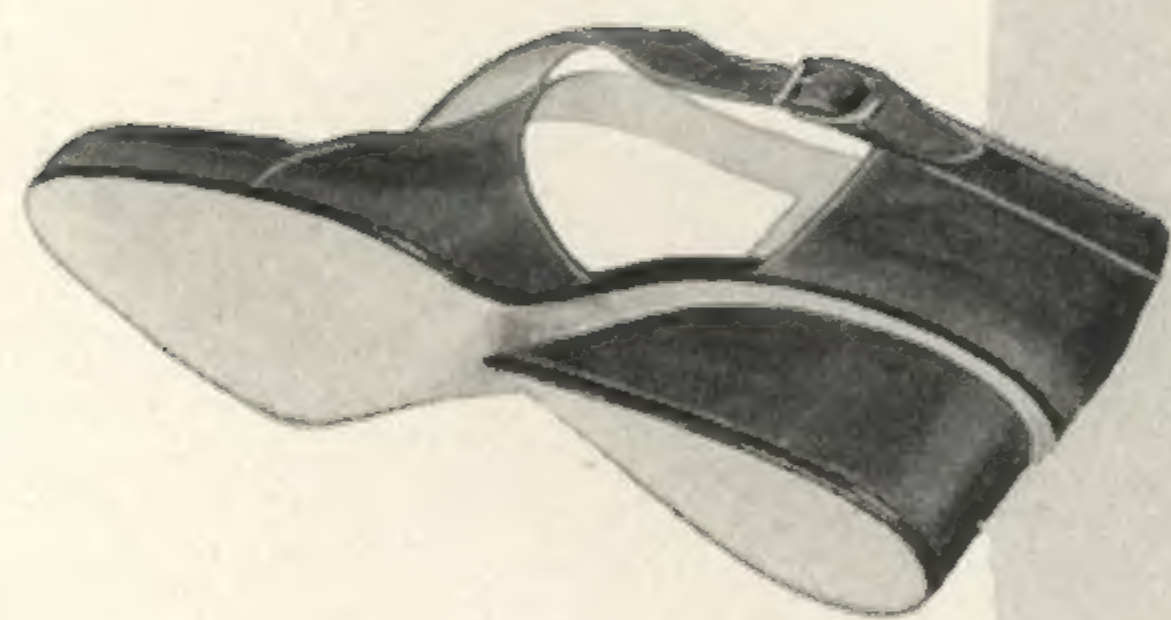
CHIKARA TRIPLE SUIT, *left*. Sculptured jacket-suit with slant-wise pockets. Matching interlined topcoat. Black, brown, wine and deep rich green. Sizes 12 to 20, 85.00

MISSSES' SUITS and COATS—FOURTH FLOOR

Bonwit Teller

FIFTH AVE. AT FIFTY-SIXTH ST., N. Y.

Fashion by the Heels



Palter DeLiso's revolutionary new Fall shoe series

One heel with the whittled line of a pontoon. Another, curving like the smooth fat layers of a spool bed-post. A sole like a band of icing between cake-layers. Such are the strange and wonderful contours of Palter DeLiso's inspired new shoes for Fall. Light as an empty box. Exciting . . . colourful . . . conversational as a new show. Progressive to the point of prophecy.

Sketched top to bottom:

LAYER CAKE STEP-IN. High instep-swathing "platform" suede with saddle. In black, blue or brown, 18.75
PONTON SANDAL. Cross-strap with wonderful new heel. Black, brown suede with calf-covered heel, 14.75
SPOOL POST HEEL. Spectator oxford in soft kidskin. Black, blue and brown with two-tone heel, 15.75
SPEAKER'S PLATFORM. Eloquently chic square-toed oxford. Glove leather with suede platform sole, 15.75

OUR FAMOUS SHOE SALON—SECOND FLOOR

FINE FEATHERS, *sketched center*. Beveled edge cloche. Down-in-front pink and blue feathers, 25.00 MAIN FLOOR

Bonwit Teller

FIFTH AVENUE AT FIFTY-SIXTH STREET • NEW YORK

LOUIS XIV

CASCADE

ROYAL WINDSOR

CHIPPENDALE

RAMBLER ROSE

LADY DIANA

CANDLELIGHT

CRAFTSMAN

*"I have found a new quick way
to get my Sterling"*

Towle's New Place Service Plan

Of course there's a great thrill in buying a complete set of Sterling. But there is another way which is delightfully easy, the truly exciting Place Service Plan. You choose the pattern of TOWLE Sterling you like best. You order one Place Service now (knife, fork, teaspoon, butter spreader, soup spoon, and salad fork). Your jeweler sends another each month until you have as many as you need. Isn't this an easy, happy way to acquire life-long treasure?

Towle WITH CRAFT TRADITIONS SINCE 1690

Write for pictures and prices of all Towle patterns with chart of engraving suggestions.
NEW BOOK FOR BRIDES — "How to Plan Your Wedding and Your Silver."
THE TOWLE SILVERSMITHS — Dept. K-9
 Newburyport, Massachusetts
 Please send free folders on _____ patterns.
 I enclose 10 cents for new book.
 Name and Address _____



THIS: Jay Thorpe original dress for Autumn home-coming, in charcoal crepe with snail shells. 95.00



WITH THAT: Diminutive hat: snail shells on the black antelope-suede bag: tower heel pumps: and charcoal doeskin slip-ons.

jay thorpe

FIFTY-SEVENTH STREET WEST



*Beauty
Quality
Strength
Elasticity*

Silk

Modern interpretations of the prim Edwardian era that whisk you gaily into Fall. Made of lovely soft-draping black silk crepe they combine smartness and beauty with the satisfaction that comes with wearing garments that wear and clean and hold their shape. Whatever the fashion you select for Fall insist on knowing that the fabric is a quality silk. There is no substitute for quality. There is no substitute for silk.

George Platt Lynes



*F*all Afternoon of a Chic Lady. Beige and black suit, its jacket-peplum encircled with cross fox. From our collection of originals.

Henri
Bendel
10 WEST 57
NEW YORK

du pont rayon

glorifies

the Autumn

"Habit Makers"



the classics with "Free Action Sleeves"

Your season's ticket to a burnished autumn . . . the "Habit Makers" with Free Action Sleeves. No hiking of skirts. No strain on seams. Ready, right, and, *thanks to Du Pont Rayon*, as splendidly perfect in fabric as they are in cut. This new weave of Du Pont yarns is Stehli DULPACA—cloth of hand and light as crepe. Colors: Muffler red, canyon blue, metal green, taffy. \$22.95. *At your favorite store, or write directly to ADLER & ADLER, Inc., 550 Seventh Avenue, New York.*



DACHÉ HAT, FRENCH ROOM

The Sunningdale Shop Clan . . . our appreciative audience that loves Scotch tweeds, top tailoring, and casual style as much as we do . . . has encouraged us to enlarge our Collections. We include Lintons, Munros, Pringle sweaters, Isle of Skye handlooms, many exclusive fabrics from small, fine old mills. A Selkirk plaid shown here has sombre backgrounds, sudden flashes of mauve, fuchsia or chrome threads. Subtle, startling! Jacket, 29.95, skirt, 22.95.

MARSHALL FIELD & COMPANY, Chicago

Jeanne Barrie*

EDITS THREE ANNUALS IN

Lustratone*



Nominating for Fall fame three coats from Jeanne Barrie's specially designed collection. Made of the famous Lustratone, that canny combine of kid mohair and wool. And with just the right mixture of originality and good taste *plus* a young look the older generation will envy! Rural autumn, spruce green, teal blue, ginger rust, forest brown, blue grass, red-berry, plaster beige, black. Sizes 12 to 20. For the first time you can own one of these Lustratone coats for only 22.95.

*Reg. U. S. Pat. Off.



JEANNE BARRIE Modes are sold exclusively in New York by ARNOLD CONSTABLE; in PHILADELPHIA and in MILWAUKEE by GIMBELS

Alexandria, La. Weilan's
Allentown, Pa. H. Leh & Co.
Atlanta, Ga. Rich's
Augusta, Ga. Saxon-Cullum
Aurora, Ill. Ginsberg's
Austin, Tex. E. M. Scarbrough & Sons
Baltimore, Md. The Hub
Baton Rouge, La. Dalton Co.
Birmingham, Ala. Burger-Phillips
Bloomington, Ill. W. H. Roland
Boise, Idaho The Mode, Ltd.
Bozeman, Mont. Riddle's
Buffalo, N. Y. Adam, Meldrum & Anderson
Butte, Mont. Symons D. G. Co.
Charleston, W. Va. The Diamond
Colorado Springs, Colo. Kaufman's

Columbia, S. C. Kohn's
Columbus, O. The Fashion Co.
Dallas, Tex. A. Harris & Co.
Danville, Ill. Mels Bros., Inc.
Danville, Va. L. Herman
Easton, Pa. Wm. Laubach & Sons
Elgin, Ill. Joseph Spiess Co.
Elizabeth, N. J. Levy Bros.
Elmira, N. Y. Rosenbaum's
El Paso, Tex. Popular D. G. Co.
Evansville, Ind. De Jong's, Inc.
Ft. Worth, Tex. Monnig's
Great Falls, Mont. Paris Filigman Co.
Hamilton, O. Robinson-Schwenn Store
Hartford, Conn. Siegel's Shop
Helena, Mont. Fligelman's
Hilo, Hawaii E. N. Holmes, Ltd.

Houston, Tex. Foley Bros. D. G. Co.
Jackson, Miss. R. E. Kennington Co.
Johnson City, Tenn. King's, Inc.
Kansas City, Mo. Adler's
Knoxville, Tenn. S. H. George & Sons
Lansing, Mich. J. W. Knapp Co.
Lexington, Ky. B. B. Smith Co.
Lima, O. R. T. Gregg Co.
Little Rock, Ark. Pfeiffer Bros.
Marietta, O. Otto Bros.
Martinsburg, W. Va. M. Cohen & Son
New Kensington, Pa. Silverman's
New Orleans, La. Malson Maurice
Newport News, Va. Nachman's
Oklahoma City, Okla. John A. Brown Co.
Paducah, Ky. Watkins, Inc.
Pittsburgh, Pa. Grastenfield's

Portland, Ore. Lipman Wolfe & Co.
Portsmouth, O. Marting Bros. Co.
Rutland, Vt. The Vogue Shop
Sacramento, Calif. Hale Bros.
Salt Lake City, Utah Auerbach Co.
San Antonio, Tex. Wolff & Marx Co.
San Francisco, Calif. Hale Bros.
San Jose, Calif. Hale Bros.
Savannah, Ga. Leopold Adler
Scranton, Pa. Cleland-Simpson Co.
Seattle, Wash. Best's Apparel, Inc.
Sheridan, Wyo. Baertsch's
Sioux City, Ia. T. S. Martin Co.
South Bend, Ind. Ellsworth Store
Spartanburg, S. C. Aug. W. Smith Co.
Springfield, Ill. W. H. Roland
Springfield, O. The Ed. Wren Co.

Terre Haute, Ind. Mels Bros. Co.
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Topeka, Kans. The Crosby Bros. Co.
Trenton, N. J. Yard's Store
Tulsa, Okla. Brown-Dunkin Co.
Uniontown, Pa. Wright-Metzler Co.
Utica, N. Y. D. Price & Co.
Washington, D. C. The Hecht Co.
Waterbury, Conn. Caldwell's
West Chester, Pa. Worth's
Wichita, Kans. Mostellers
Wilkes-Barre, Pa. Rorabaugh-Buck
Fowler, Dick & Walker
Williamsport, Pa. Brozman's
Wilmington, Del. Kennard-Pyle Co.
York, Pa. P. Wiest's Sons

For the name of the store in your city that sells them, write National Modes, 130 West 31st Street, N.Y. C.

FABRICS BY MADISON WOOLEN COMPANY • TAILORED BY LOUIS SHIPMAN & BAKER, 500 SEVENTH AVENUE, NEW YORK



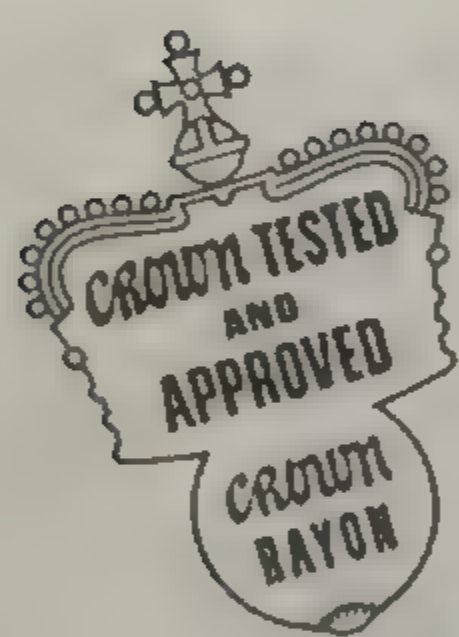
MILGRIM ORIGINAL ENSEMBLE—mink enriched coat,
matching dress—eloquent portrayal of Autumnal splendor.

MILGRIM

Six West Fifty-Seventh Street
New York

East Orange • White Plains
Cleveland • Detroit

Fluting has its fling... and so will you
in this crown tested Rayon dress 29.95



**JANE
ENGEL**

MADISON AT 79TH



ADEM, INC.
 111 Newbury Street, Boston, Mass.
 CHEZ NOUS, INC.
 122 E. Delaware Place, Chicago, Illinois.
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 5511 Bryant Street, East End, Pittsburgh, Pa.
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 MABLEY & CAREW Cincinnati, Ohio
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 1709 H. St., N. W., Washington, D. C.
 JOSEPHINE SCULLIN
 387 North Euclid, St. Louis, Missouri
 TOWN AND COUNTRY
 13 South Angell St., Providence, R. I.
 DOROTHY WOODWARD
 2460 Fairmount Blvd., Cleveland, Ohio
 Copr. 1938—American Viscose Corporation

INVESTMENT IN LONG-TERM STYLE AND BEAUTY



Forstmann's rich Florentine colors are the basis of the season's color fashions. Above: Boy Blue and Oxheart.

Your Winter coat or suit is your outward badge of smartness day after day...and not for just one season. This need for enduring style leads you unerringly to Forstmann Woolens. They are expertly made of only the best virgin wools...their incomparable colors come from suntested dyes. Inherent in them are all the qualities of a true invest-

ment: acknowledged style leadership...stamina which insures long wear...soft, pliant textures which tailor perfectly...warmth that safeguards your health. Ask for Forstmann Woolens at all good stores...in costumes and by the yard. Forstmann Woolen Company, Passaic, New Jersey. Sales Office: Empire State Building, New York City.





STETSON'S NEW LASTS
give these Tailorite creations those graceful,
foot shortening lines every woman
seeks — plus greater comfort due to better
weight distribution.

For your WALKING HOURS IN TOWN

The hours when you want so much to have your feet smartly shod — and wish so fervently that they might be comfortable, too! And why not? It will surprise you, of course, to find true comfort in such fashionable shoes as these Stetson Tailorites. Beautifully styled, reflecting fashion's every latest whim from heel to toe, they look for all the world as though flattery was their only purpose in life. But you'll discover to your everlasting delight that they give your feet blessed ease and restful support through active hours of daytime wear — keeping them fresh and eager for evening frolic. Available in many different combinations of the loveliest colors and leathers now in vogue!

THE STETSON SHOE COMPANY, INC., SOUTH WEYMOUTH, MASS.

Stetson
TAILORITES

Blotta
original



CAREER GIRL'S STANDBY

COLLEGE GIRL'S PET

The Hannah Troy Dress of a

CROWN
TESTED
RAYON
FABRIC



No nonsense about it, but a full quota of flattery! A dress to bring down praises for its classic charm in both style and the fabric...a Crown Tested Rayon shadow-stripe crepe that will give amazing service and dry clean to look like new. Hannah Troy puts over the tailored details you like most with special verve. Under \$23.

AS SELECTED BY **B. ALTMAN & CO.**, NEW YORK..... DAYTIME DRESSES, THIRD FLOOR
MARSHALL FIELD, CHICAGO **JOHN WANAMAKER**, PHILADELPHIA **NEIMAN-MARCUS**, DALLAS
JOSEPH HORNE, PITTSBURGH **L. S. AYRES**, INDIANAPOLIS

Copr. 1938—American Viscose Corporation, World's Largest Producer of Rayon Yarn



GEORGE PLATT LYNES



... FORTY-TWO EAST FORTY-NINTH STREET, NEW YORK CITY ...

Hattie Carnegie

Talon Fastener

REG. U.S. PAT. OFF

TAMIES

the Wayward Placket

MISSSES' DRESSES



• New features in a dress of jacquard crepe—three-quarter sleeves with a pushed-up look, high V-neckline caught with a jewelled pin, *Talon* slide fastener in the placket closing.



• Cartridge pleats on the pockets of this high-necked crepe dress end in tucks at the waistline. Soft, unpressed pleats in the skirt, smooth *Talon* fastener in the placket.



• For the first cool days, a lightweight wool with little turn-down collar, finely pleated yoke, long sleeves, gently flared skirt. Placket kept smooth with a *Talon* slide fastener.



• Velveteen, that perennial flatterer, makes this short-sleeved afternoon frock. Two huge roses accent the unusual neckline. The unruffled hipline indicates a *Talon* fastener in the placket.



• Richly patterned matelasse crepe with just-below-the-elbow length sleeves and a gold-color clamshell necklace. A *Talon* fastener keeps the placket neat.



• The TALON slide fastener, properly applied in the placket of your dress, is entirely concealed when closed.

All dresses on this page are creations registered with the Fashion Originators Guild . . . available in sizes 12 to 20, at leading stores.

TODAY, you can turn up your nose at plackets that gap and bump. For the new fall dresses feature the smoothest possible closing—the seam-like TALON slide fastener! This is the placket fastener that never pops open, never gaps . . . the one fastener that always works quickly and easily. You'll enjoy the convenience of the TALON fastener in the plackets of *all* your dresses. Be sure to ask for it by name!

For information where these dresses may be found, communicate with the New York Office, Talon, Inc., 71 West 35th Street, New York City.

TALON PLACKET FASTENER • MADE BY TALON, INC. • Originators of the Slide Fastener

Reg. U. S. Pat. Off

A new zenith in the history of the world's fashions...

A new yarn...a new texture...a new fabric

...a Gloria Howard
ORIGINAL
made up in
Evergrand
of TUBIZE #33

Acetate Rayon combined with fine viscose rayon...ushers in the Fall season. The lovely dress pictured...a soft afternoon frock with the tailored look and accentuated by a multi-colored metallic sash...emphasizes the fine crisp tailoring quality of EVERGRAND. Other models in the Gloria Howard collection...notably those embroidered...demonstrate the marvelous draping quality and other characteristics of this amazing new fabric.

EVERGRAND is BIG NEWS...not "just another fabric" but one of the most amazing dress materials ever created...made possible by an entirely new type of rayon yarn developed by the makers of Tubize Rayon. The Duplan Silk Corporation, one of America's great weavers, combined it with a fine viscose rayon...and produced a remarkable fabric of entirely new texture, a new, richer, deeper beauty and astonishing serviceability.

As you inspect it in collections of smart ready-to-wear dresses now ready for Fall, you will see that EVERGRAND is a "clothly" fabric...with a full, deep handle and mellow bloom never before attainable in this kind of material.

You will find these GLORIA HOWARD ORIGINALS in a complete range of the season's smart dull shades, retailing at about \$20, in leading department stores and specialty shops. EVERGRAND gives new depth and richness to the full range of mat shades now so fashionable. Its luxurious softness imparts a new draping quality to the soft lines of the moulded silhouette demanded by this season. Look for the identifying tag on authentic models made of genuine EVERGRAND.



Misses' Dress Division
B. G. GARMENT COMPANY
337 South Franklin Street
Chicago, Ill.

For Lovely Women

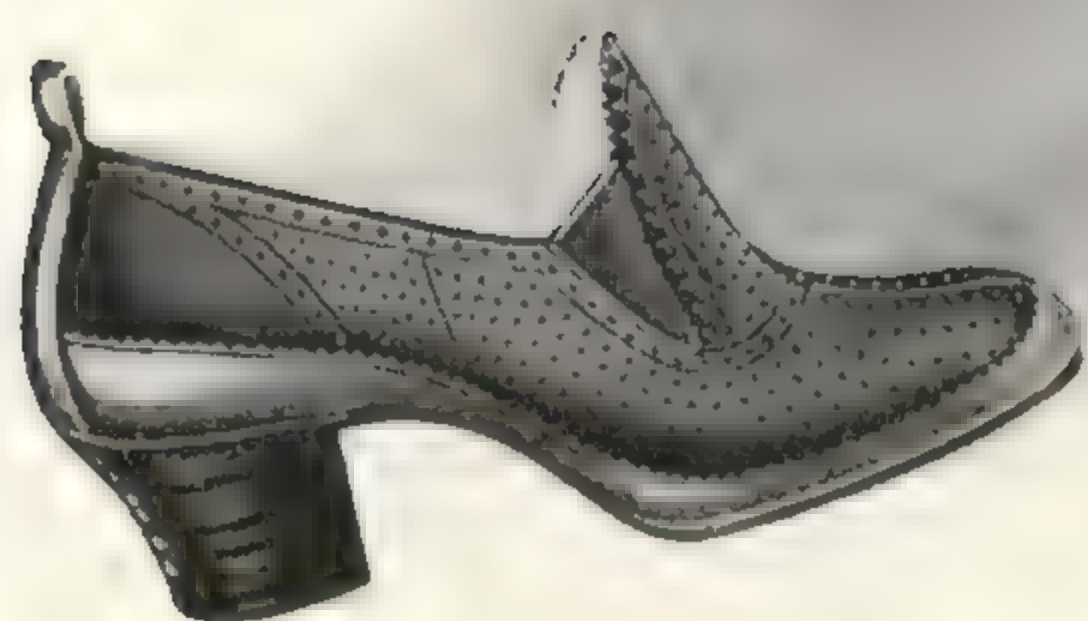
Archer
Hosiery

ARCHER brings added smartness to every costume, added allure to every leg. And as for sheerness... ma foi! Fashioned for all formal and informal wear, in the muted yet gay fall colors, Archer stockings are more than ever the hose For Lovely Women.

ARCHER HOSIERY MILLS, COLUMBUS, GEORGIA



Heigh Ho Bandoliero

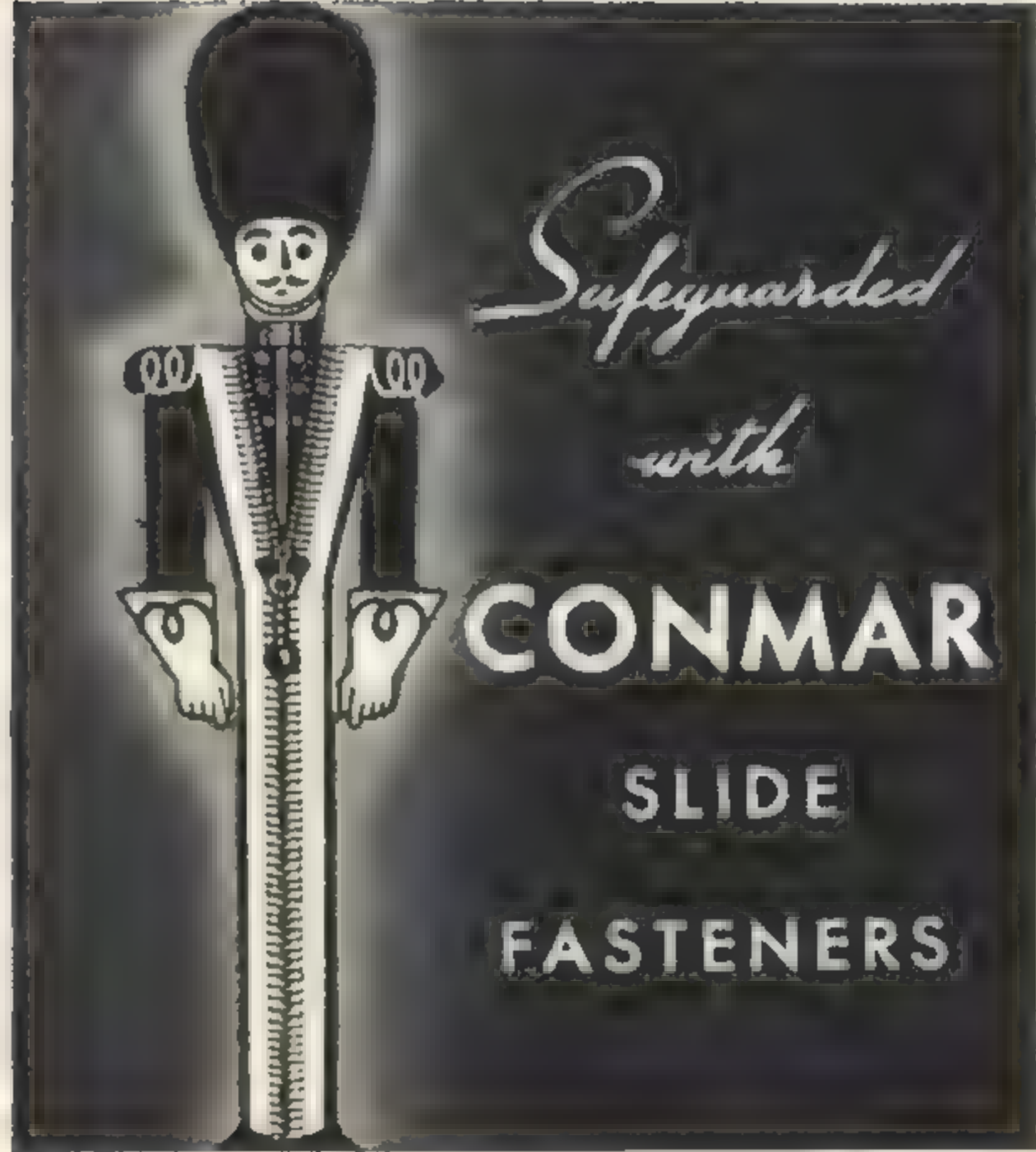


Over the crest of Summer and into Fall comes the dashing *Bandoliero* — a new, so new and youthfully swagger idea in shoes originated by Carlisle.

• *Bandoliero* boldly "borrows" the look of the Platform shoe. That band o' leather round the sole gives it the bulky, broguey look so much in favor with the smart-set for town tailleurs and country tweeds. • So Heigh-Ho, *Bandoliero* — as supple and spirited a shoe as ever stepped in the saddle of fashion.

by *Carlisle*

Carlisle shoes are sold by the best stores in principal cities • CARLISLE SHOE CO., 47 WEST 34th STREET, New York City



QUAKER LADY DRESSES LEAD YOU INTO AUTUMN

Inspirations for the first crisp days ahead. Designed with classic simplicity, with fine dressmaking details, made of Perlspun—a smart, Fall Rayon. Safeguarded with CONMAR Slide Fasteners. Price \$4. . . . (A) Double collar neck line, broad shoulders, slimming down at the hips, with a generous sweep of CONMAR Slide Fastener forming part of the design. Sizes 14-42. . . . (B) Modern Dirndl dress with free and easy lines, accented with embroidered flowers at shoulders and pockets. Sizes 10-18. . . . (C) Exclusive print dress, shirred waist and flared skirt, with pert neck and collar treatment. Sizes 10-18. . . . CONMAR Slide Fasteners, used on these dresses, move smoothly—hold securely—launder perfectly.

SAMSON, POLAY & GOODMAN • 1350 BROADWAY, NEW YORK

- QUAKER LADY DRESSES OFFERED AT OVER 1,000 LEADING SHOPS THROUGHOUT THE COUNTRY, INCLUDING THE FOLLOWING:
- | | | |
|--|---|---|
| BLOOMINGDALE'S.....NEW YORK CITY | BULLOCK'S.....LOS ANGELES, CALIF. | D. H. HOLMES CO., LTD.....NEW ORLEANS, LA. |
| LOESER'S.....BROOKLYN, N. Y. | THE EMPORIUM.....SAN FRANCISCO, CALIF. | BURGER-PHILLIPS CO.....BIRMINGHAM, ALA. |
| STRAWBRIDGE & CLOTHIER.....PHILADELPHIA, PA. | JOSKE BROS. CO.....SAN ANTONIO, TEXAS | LEVY BROS.....HOUSTON, TEXAS |
| WM. FILENE'S SONS CO.....BOSTON, MASS. | HECHT CO.....WASHINGTON, D. C. | HEARNE, D. C. CO.....SHREVEPORT, LA. |
| CARSON PIRIE SCOTT & CO.....CHICAGO, ILL. | THE FAIR, INC.....BEAUMONT, TEXAS | JOHN W. THOMAS & CO.....MINNEAPOLIS, MINN. |
| L. S. AYRES & CO.....INDIANAPOLIS, IND. | MILLER & RHOADS, INC.....RICHMOND, VA. | JOS. HORNE.....PITTSBURGH, PA. |
| JOHN SHILLITO CO.....CINCINNATI, OHIO | SCRUGGS-VANDERVOORT-BARNEY.....ST. LOUIS, MO. | HERZFELD-PHILLIPSON CO.....MILWAUKEE, WISC. |



CAMISOLE CABANA

WALK-OVER Indo Tan

OPAL

COSSACK

CAMISOLE

AN INSPIRED new color for Fall. Symbolic of the romantic land of the Taj Mahal and lithesome dancing girls. This glowing shade will kindle the warm tones of your costumes.

CAMISOLE CABANA: Indo Tan, Chianti, blue or black suede. Also calf.

OPAL: Indo Tan or Chianti calf and suede. Also black kid with suede.

CAMISOLE: Gore step-in. Indo Tan or black suede. Chianti wine calf.

COSSACK: Indo Tan, Chianti wine or black bucko with calf.

Styles illustrated \$8.75 up. Other Walk-Over prices now start at \$6.50. Slightly higher West. Geo. E. Keith Company, Campello, Brockton, Mass.

510 FIFTH AVE., NEW YORK • PARIS • LONDON

WHAT TO WEAR
WITH BLACK



To give black its true elegance—wear in the daytime the new Sanbeige in three-thread for tailleur and two-thread in the same shade or in French Toast for gala afternoons. In the evening wear the glamorous new 251 in Suntone (see right) a glowing gold shade.

DAYTIME, AFTERNOON AND EVENING
COSTUMES BY BERGDORF GOODMAN

THE

Right



hosiery

FOR EVERY COSTUME IS SIMPLE WITH THIS SYSTEM

It's a new story in chic.

Match weight in hose to texture in clothes and you get more wear—more authority—more style.

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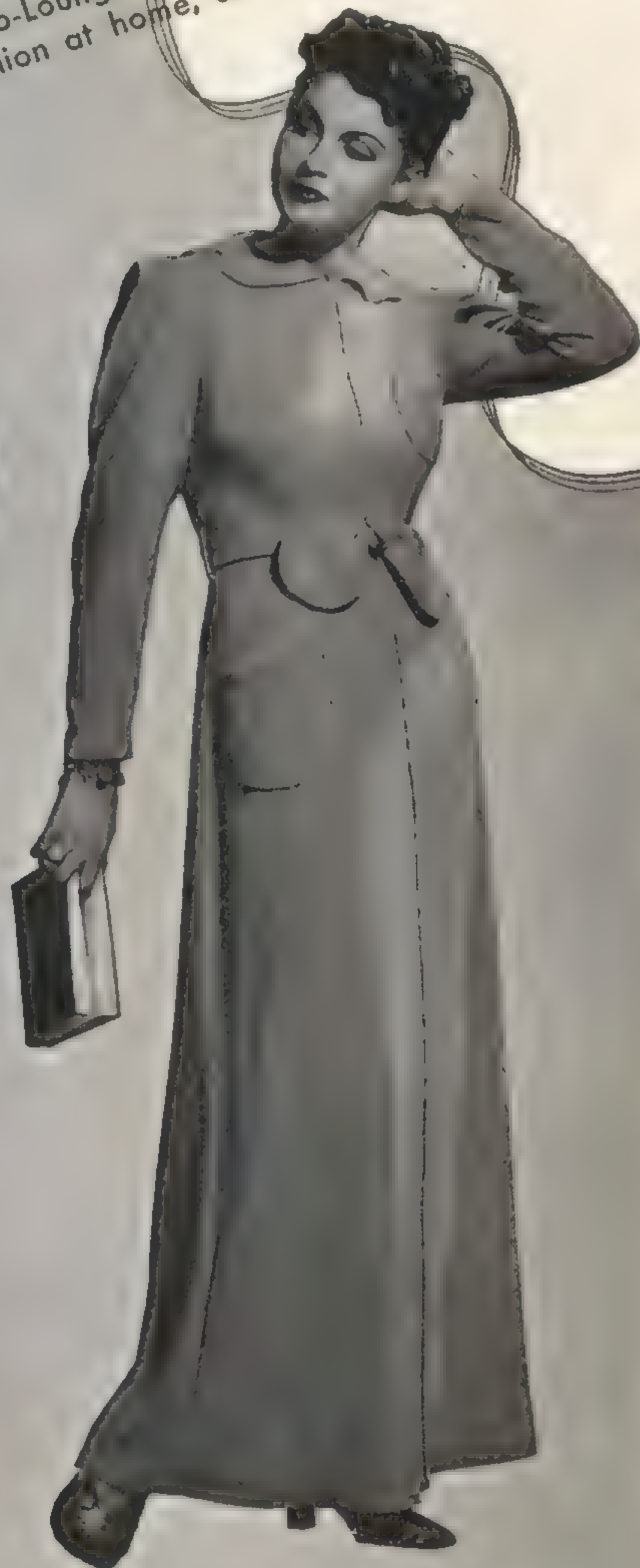
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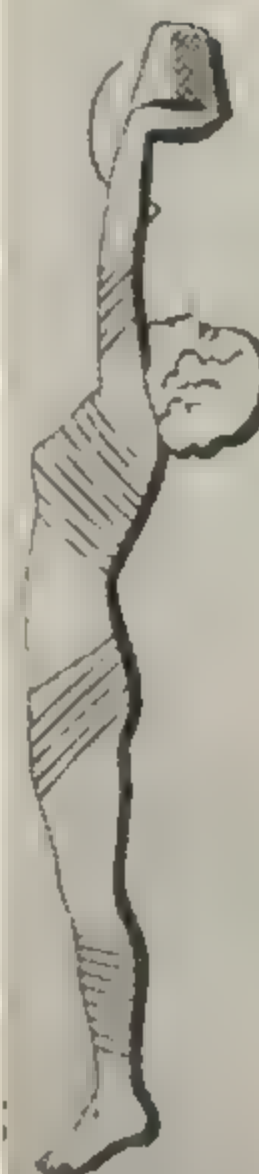
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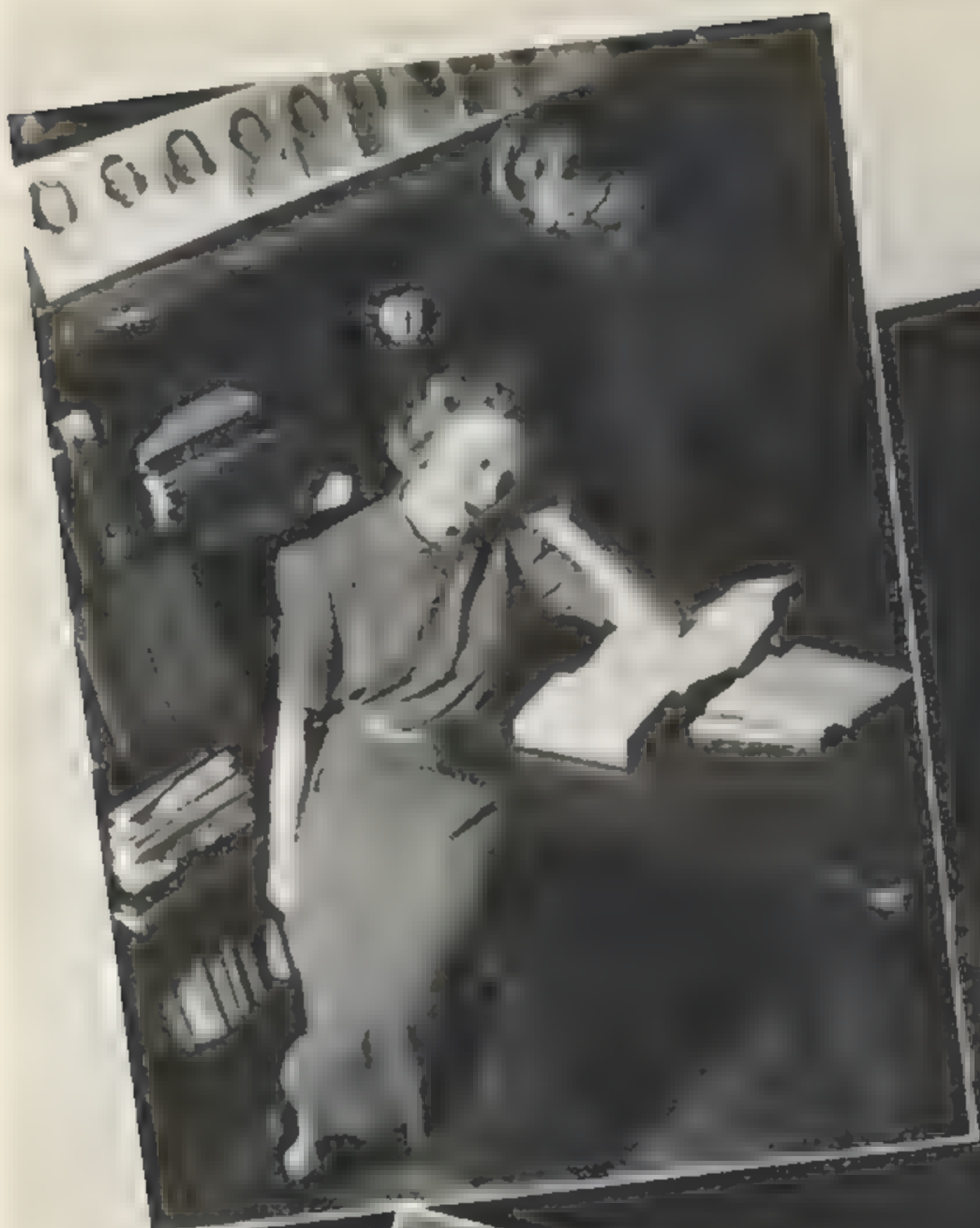
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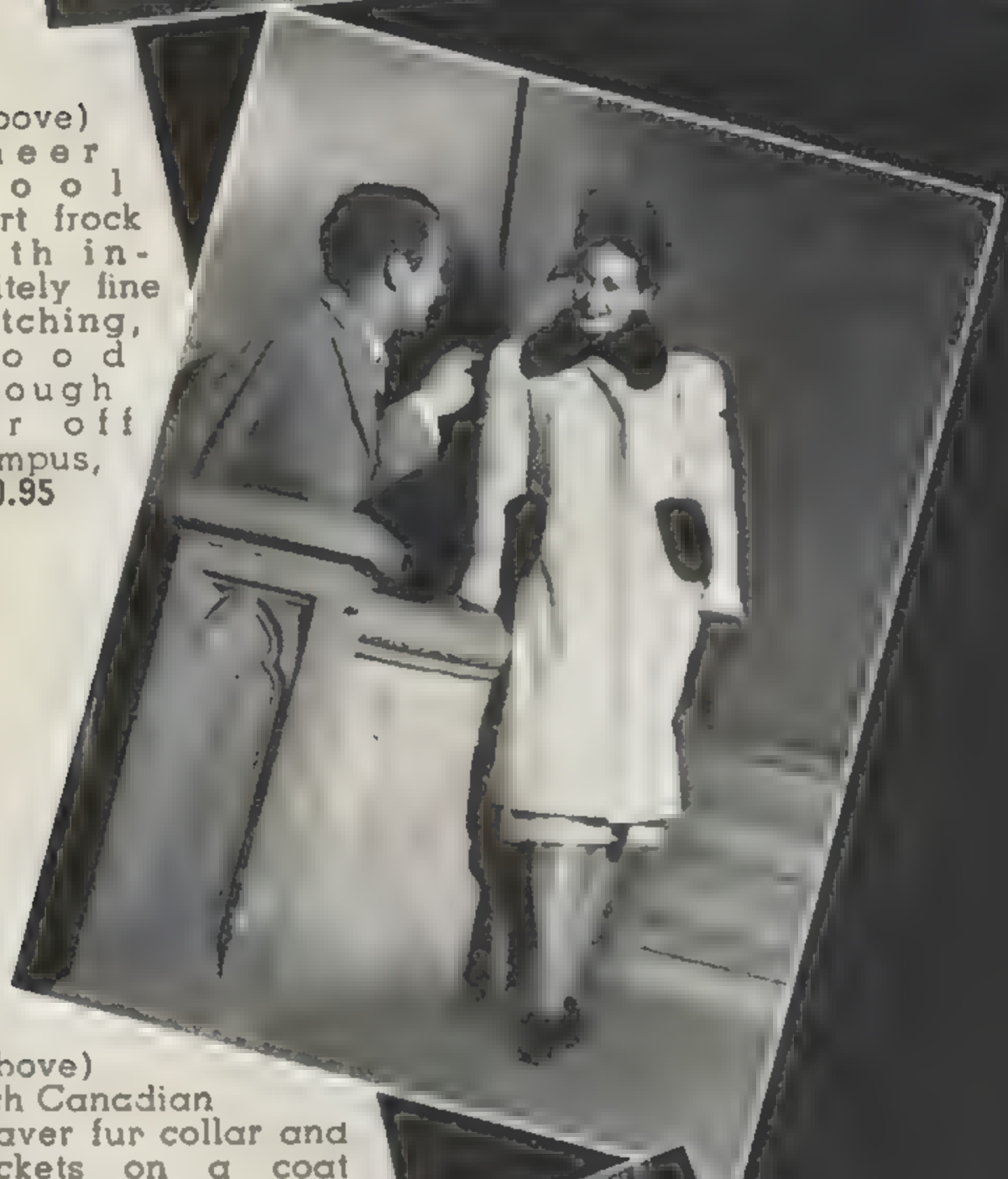


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(Right)
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to your feet for Fall
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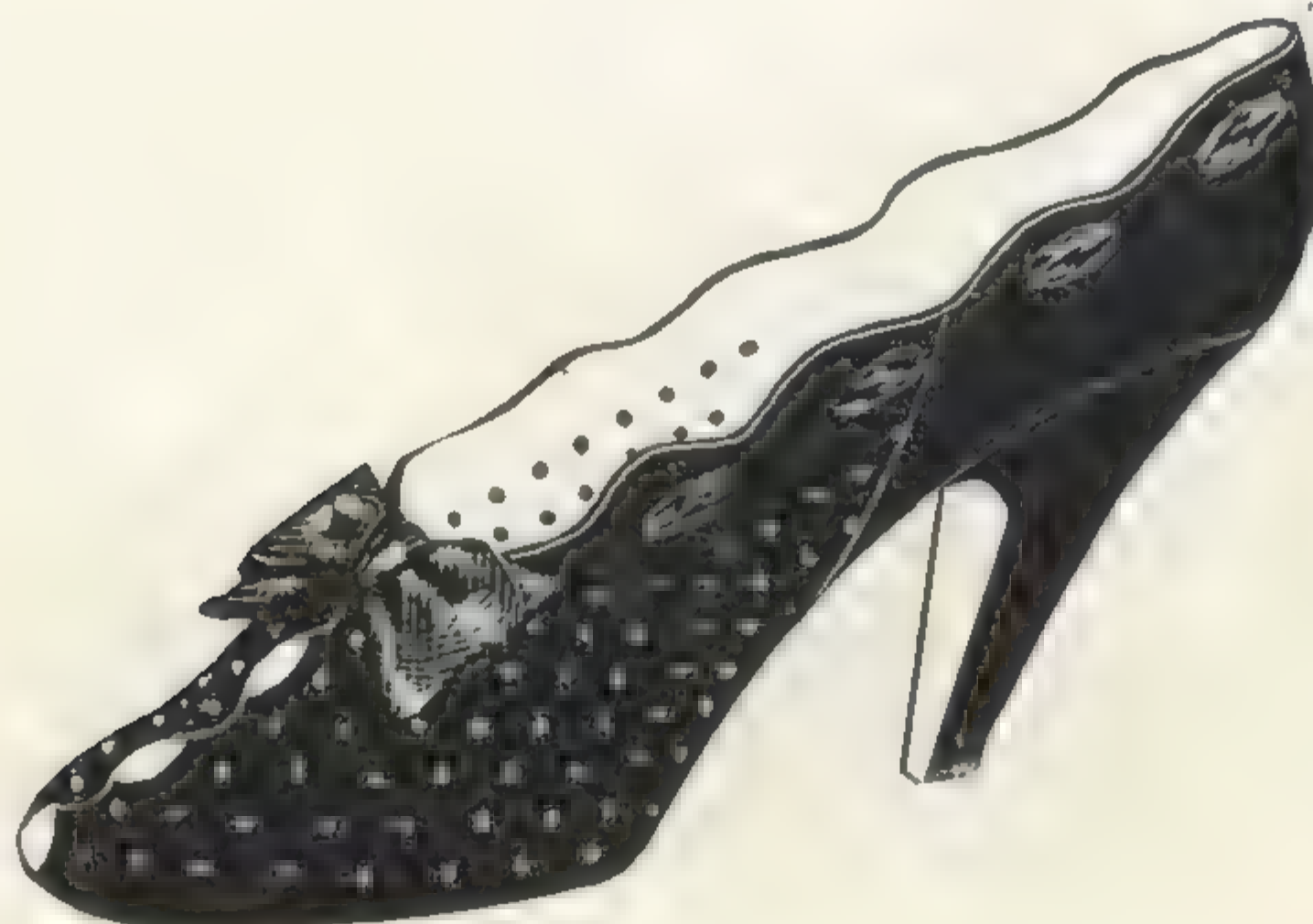
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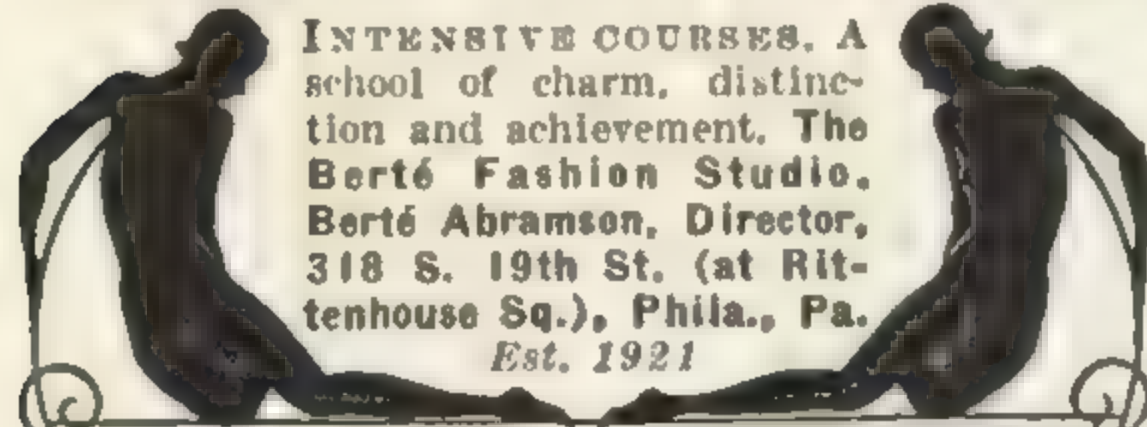
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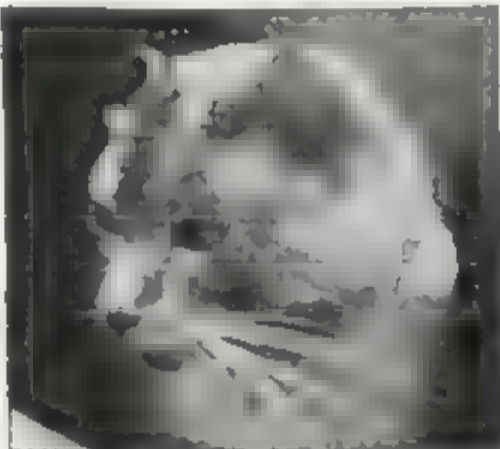
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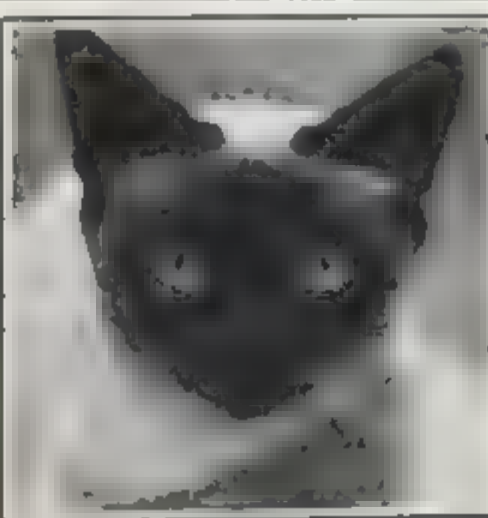
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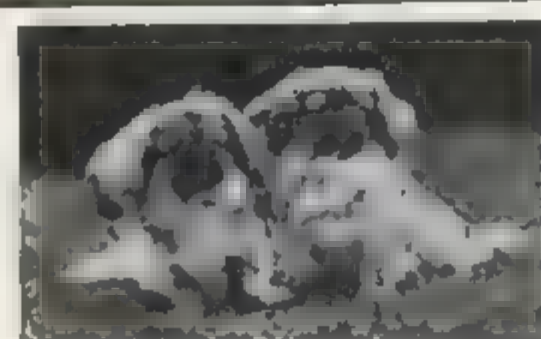
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For those who are interested in the family trees of the aristocracy, the consensus is that the English Setter is of Spanish extraction, his forbears being some Land Spaniels. The breed developed early; a man named Hans Bols, who, in 1582, wrote a fine old piece called "Partridge Shooting and Partridge Hawking," carefully explains that in his day Spaniels were already having their tails docked, while the tails of the Setters were left long. Crosses between the Spanish Pointer, the large Water Spaniel, and the Springer Spaniel probably produced the old English Setter, who, through careful cultivation (notable cultivators: Edward Laverack and Purcell Llewelyn), has become the excellent dog he is to-day.

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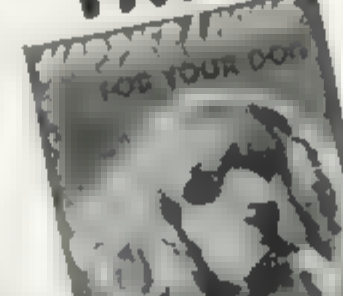
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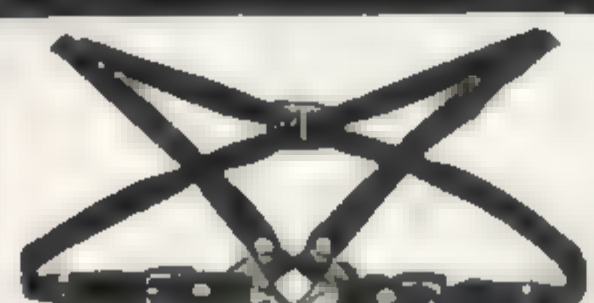
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GOLF IN THE SPOTLIGHT

Golf takes the spotlight in the early September sports panorama of the Eastern resorts. Outstanding among these links tourneys is the Hershey \$5,000 Four-Ball Invitation Tournament to be played September 1-4 at the Hershey Country Club, Hershey, Pennsylvania. It will be fought out by eight two-man teams, and the list of acceptances already received is studded with the names of such luminaries as Ralph Guldahl, Sam Snead, Henry Picard, Gene Sarazen, Harry Cooper, Lawson Little, Horton Smith and others. As you who frequent the golfing galleries know, there could hardly be a more impressive "all-star cast."

At White Sulphur Springs, West Virginia, the sixth annual Mason and Dixon Women's Golf Championship will take place August 29-September 3. This competition, the winner of which gains a leg on the three-year President's Gold Trophy presented by the Greenbrier, is to be played over the "Old White" course.

Labor Day, always gay at Hot Springs, Virginia, is practically synonymous with the activities attendant upon golf and the Fairacre Challenge Cup Tournament. Under the auspices of the United States Golf Association, the tournament will be held over the Cascades course September 3, 4 and 5. Play is for the handsome trophy presented by the late Benjamin F. Jones, and for permanent possession it must be won three times. The elusive prize, however, has thirteen different names engraved upon it after thirteen years of competition for it.

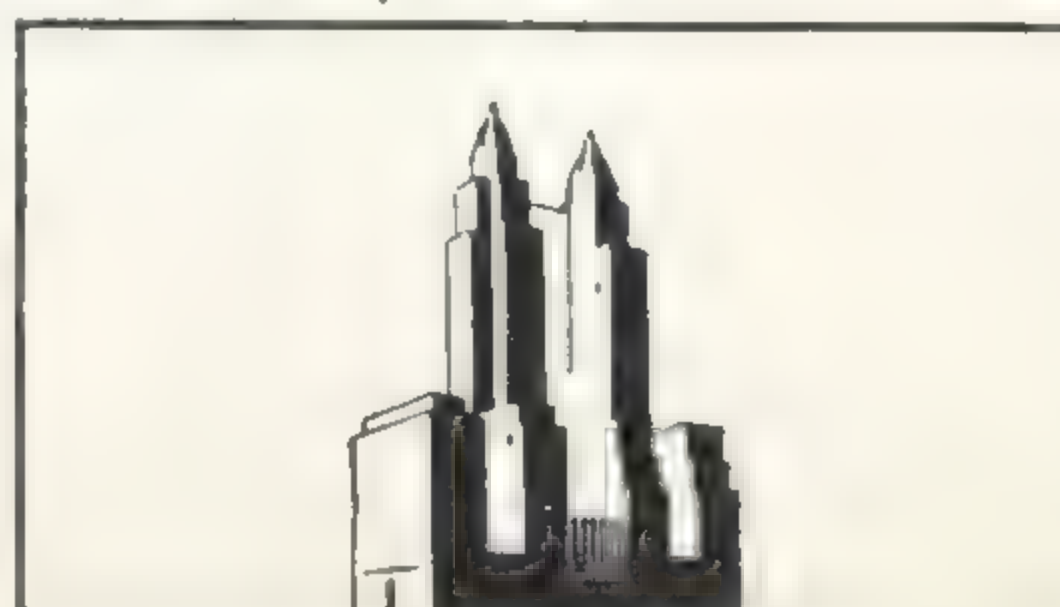
SPORTS CALENDAR

September 4-11—Fall Senior Tennis Tournament, Lake Placid Tennis Club, Lake Placid, New York.

September 12-18—International Star Class Yacht Racing Association World Championship, San Diego, California.

NEW YORK

New York City



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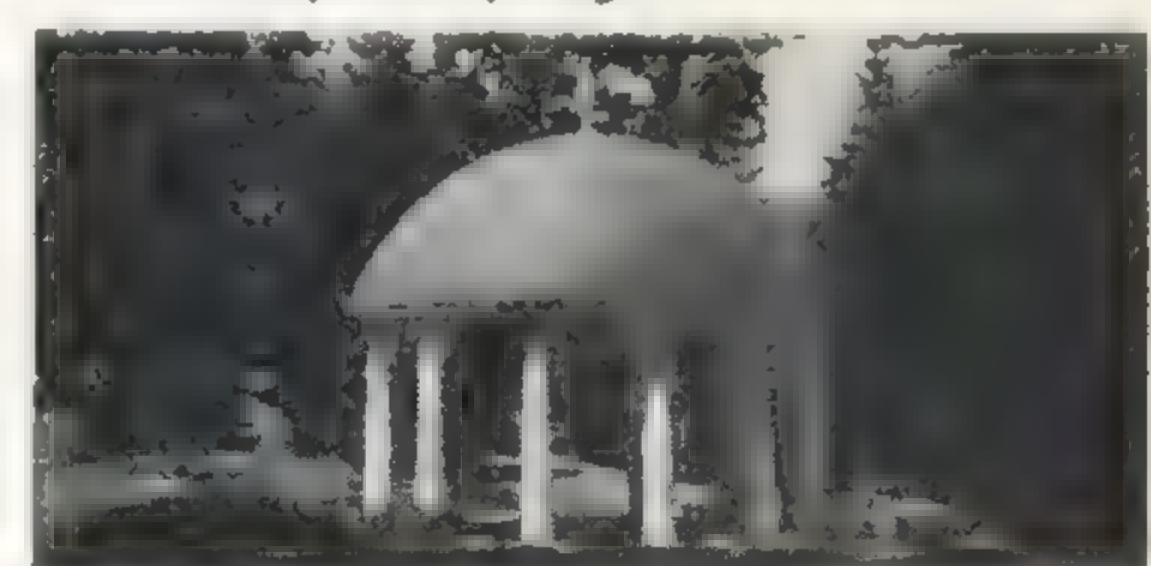
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THE THRILL OF POSSESSION is an interesting booklet picturing Nobility Plate's silver patterns and giving several helpful suggestions for beautiful table settings. NOBILITY SILVER CO., INC., SILVER SERVICE CLUB DIVISION, DEPT. V, NEWARK, NEW YORK.

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Wardrobe

YOLANDE HANDMADE BLOUSES are charmingly illustrated in a brand-new booklet. These exquisite blouses are in imported sheer batiste, soft fine silks and satins with delicate trimmings of Valenciennes laces, tiny tucks, pleats or embroidery. For your copy write YOLANDE, DEPT. V, 16 EAST 34 STREET, NEW YORK CITY.

JUST BETWEEN OURSELVES is Berkshire's booklet that gives you suggestions on the care and treatment of sheer silk stockings. It tells you how to put them on, how to wash them, and emphasizes the importance of choosing the correct stocking for the occasion. BERKSHIRE KNITTING MILLS, DEPT. V, READING, PENNSYLVANIA.

YOU'RE THE "LIGHT OF THE PARTY" is a new booklet illustrating the latest Ronson lighters and smoking accessories—cigarette cases with "Touch-Tip" lighters, table lighters, etc. These excellent lighters come in a variety of finishes. ART METAL WORKS, DEPT. V, 8 ARONSON SQUARE, NEWARK, NEW JERSEY.

WHAT IS RAYON? is a booklet giving a concise explanation of rayon—its history, properties, how it is made and the distinguishing characteristics. There are photographs showing the manufacture of Crown Tested Rayon. AMERICAN VISCOSE COMPANY, DEPT. V, 200 MADISON AVENUE, NEW YORK.

Dieting and Exercise

REDUCER'S A B C's is a Ry-Crisp plan that is a safe, sensible and pleasant way to take off weight. It gives you a wide choice of foods for each meal and specifies the amount you should eat. RALSTON PURINA COMPANY, INC., DEPT. V, CHECKERBOARD SQUARE, ST. LOUIS, MISSOURI.

THE DETECTO CHARM BOOK, prepared by the makers of Detecto scales, is a safe, sane weight control system with a reducing diet worked out for a thirty-day régime, and exercises for reducing. And if you're underweight, there are sound health suggestions and a gaining diet including menus for ten days. A weight chart makes this little book additionally helpful. DETECTO SCALES, MAIN AND WATER STS., BROOKLYN, N. Y.

Children

BABY'S OUTFIT is a valuable booklet put out by the makers of Vanta baby garments, and it tells you all about these garments and gives advice on the feeding, bathing and general care of babies. EARNshaw KNITTING COMPANY, INC., DEPT. V, NEWTON, MASS.

Schools

VOGUE'S SCHOOL DIRECTORY contains a listing of private schools for boys and girls, and vocational schools for men and women. It also gives helpful information about how to choose a school. For your copy, write VOGUE'S SCHOOL BUREAU, DEPT. 22, 420 LEXINGTON AVENUE, NEW YORK, NEW YORK.

This way to
Happy Land

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Victoria
Hawaii
Fiji
Australia
New Zealand

(Left) Surf Riding on a Sydney Beach

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For the first hectic month in town you'll need a sole-stirring oxford, what with opening houses, getting the children off to school, and worse yet, apartment hunting. Sketched above is the one we highly recommend for long, hard service. It's made on a wall last that caters to slender feet; of soothing crocodile-calf in black or brown, with stacked leather heel. At this moment sizes are complete from 2½ to 12, AAAAA to C widths, but the easy price of \$8.75 will cause them to leave in a hurry. We advise taking your pen in hand at once.

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VOGUE COVERS

Cycles



If the end of summer finds you full of health, September is no time to start letting down and softening up. Head for Long Island and find the Alley Pond Recreation House, three miles from World's Fair territory.

Here beginneth a cast-off motor highway where you can bicycle for eight unmolested asphalt miles. Thanks to Ted Peckham's enterprise, the bikes are right there at the recreation house for you to rent, and tandems have the gentle distinction of costing a farthing or two extra.

As a French friend of ours once observed: "to bicycle is like to swim—one never forgets." However, if one hasn't tried it since grammar days, one's skill may have corroded, is it not? In that case, have one of the Peckham instructors at Alley Pond put you through a quick review course. (Around a dollar for a half-hour's coaching, and you'll be all set for some really distinguished pedaling.)

There's lots to be said, too, for taking a picnic along on your handlebars. All around you is grass, is country, are trees and flowers. And no blemishing sign-boards, gas-stations, or hot-dog stands. When you've had enough, and showered and changed in the recreation house, dinner might be in order—at Bustanoby's, on Little Neck Parkway, between Howard Harding and Northern Boulevards.

P. S. The motorless can get to Alley Pond on the Long Island Railroad to Queens Station; from here, by bus to Creedmore Hospital Village, adjacent to the recreation house.

Eight courses

Soon it'll be time to take your mind out of its slip-covers. (This for those brown, muscular ones whose summer has been blissfully void of thinking.) Our suggestion, if it fits into your tentative schedule at all, is to enrol in a Short Course at the Town Hall. There are eight of these courses to choose from, in the first series, which begin around the second week in October, and wind up before Christmas.

Take, for instance, the course on music. "From Early Folk Songs to

Modern Jazz," it's called. You convene on Wednesday afternoons at 5:30 in Town Hall. (Most of the courses are at 5:30, so being in business is no excuse for mental sloth.) John Erskine handles the opening lecture-recital. He speaks at the closing one, too, which is dedicated to the "Rise of Swing," with Benny Goodman as assisting artist. Other lecturers include Marcia Davenport, Curt Sachs, Douglas Moore, Dr. Carleton Sprague Smith, and Aaron Copeland. Other artists: Ernst Victor Wolff, Helen Teschner Tas, Theodore Johnson, the members of The Krauter Quartet, and the Motet Singers of The Dessoff Choirs.

Several of the courses are limited in enrolment, so it's wise to register at once for the one you want to attend. The fee for each is ten dollars. For further information, call Longacre 3-0491 and arrange for a consultation with Mr. Chester D. Snell, Director of the Short Courses.

L'Aiglon

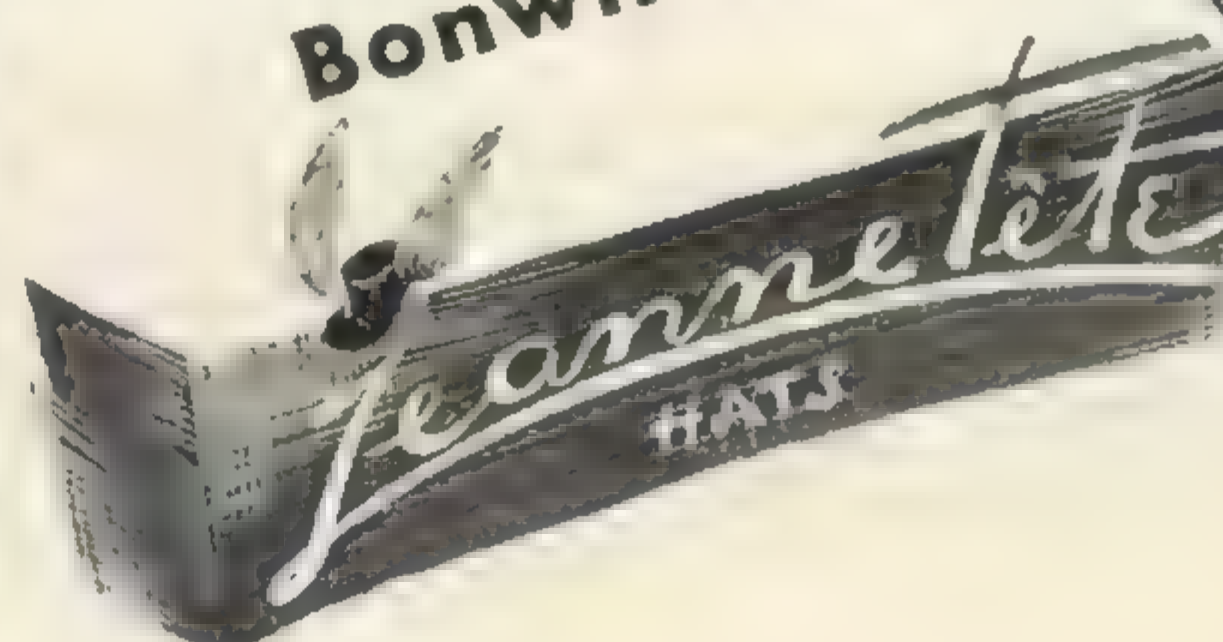
In these changeable days, when life has the solidity of quicksand, it's reassuring to dine at restaurants like L'Aiglon, where nothing really functional has altered in twenty years. The management is the same; the food (which was good to start with) is of the same quality; the green glass chandelier, the piano on which Maurice and Olive Thomas danced one night in the early twenties, are the same.

Mr. Leo, the proprietor, progressed from the old Savoy, the old Waldorf, Sherry's, and head-waiter-ship at the St. Regis. His brother, Franz, is chef. The food is international. Have *Paprika Hühn* or chicken *zucchini*, *Profiteroles au Chocolat* or plain cherry pie, all cooked with authority. But you probably know about the cuisine. Dine comfortably and well at L'Aiglon some evening after a particularly unsettling day.

Music at Worcester

Still on the list of Things to Come is the Worcester Music Festival, which follows at a considerable distance the summer gatherings in the Berkshires, at Chautauqua, Bethlehem, Saratoga, and elsewhere. If you haven't attended one of the seventy-eight previous festivals in Worcester, Massachusetts, there's

exclusive in New York with
Bonwit Teller



THE TOWN

every reason for visiting the seventy-ninth, before the season's doings at Carnegie and Town Hall get under way.

This year, the Worcester Festival is from October 3 to 8, held in the fine, new Worcester Auditorium. Albert Stoessel will conduct the chorus of four hundred and fifty singers, and the orchestra—which will be the same group he directed at Chautauqua in July. Highlighting the programs are these artists and these works:

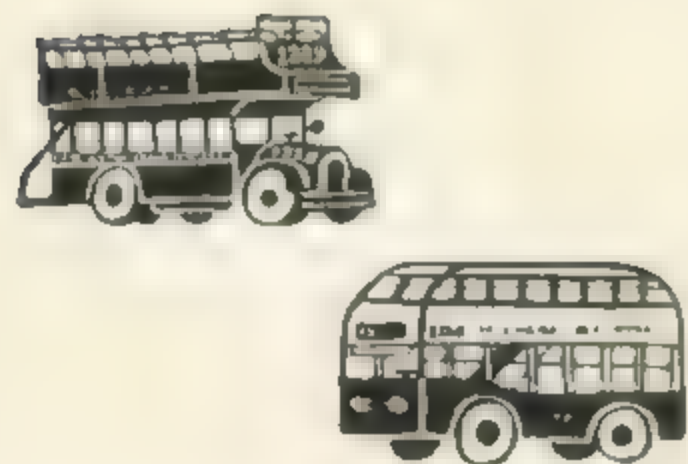
Albert Spalding is chief soloist on the opening night, Monday, October third, when the Beethoven concerto will be played. On Tuesday, Harold Bauer will play the Brahms piano concerto in B flat major. A children's concert takes place on Wednesday afternoon, and, that evening, Beethoven's Fifth Symphony and Brahms' Requiem will be given. Bidu Sayao sings on "Artists' Night," Friday, and the performance that closes the festival is Verdi's opera, "Rigoletto."

For information about tickets, write to the Worcester County Musical Association at the Worcester Auditorium.

Town gossip



.... Jack Marshard's orchestra, beloved of young Bostonians, will play at dinner and supper in the Persian Room of the Plaza from September 6, and Maurice and Cordoba dance for you. Miss Sally Clark, debutante daughter of Mrs. F. Haven Clark of Boston, will sing. Eddie Duchin and the

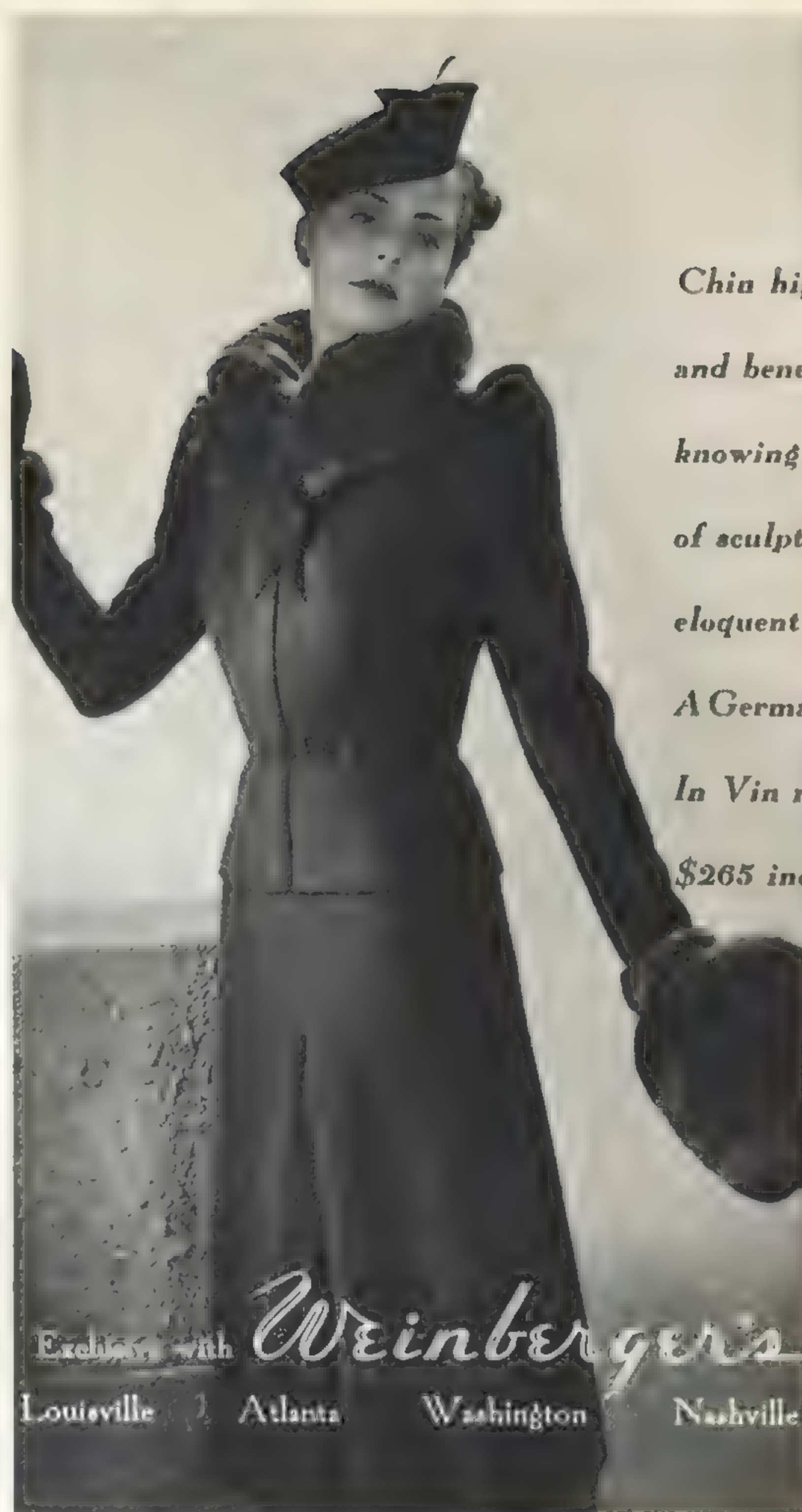


Hartmans will supplant them on September 27 at the Persian Room's formal opening....

.... Finishing out the season, from now 'til late October on the Starlight Roof of the Waldorf-Astoria, is George Olsen's orchestra. From then on, Benny Goodman's band will reign in the Empire Room, and Emil Coleman will tend to the music in the Sert Room....

.... If your golf game is afflicted with an ever-present hook or slice, don't get all worked up over it, or discouraged because the pro can't fix it. Not until you've tried this, anyway: the Museum of Science and Industry in the RCA Building of Rockefeller Center gives golfers' "screen tests." They're made by a slow-motion camera that films you hitting the ball (a cotton one, attached to a string) from a number of angles. Two days later, you can see the pictures in the Museum auditorium, or you can take them home to run off on your own projector and analyse your faults.

.... Jai alai, which is one of the fastest, most exciting sports there are, is coming north from the frontons of Cuba and Miami. This season, it's taking possession of the Hippodrome, right here in New York. The games, played by the crack jai alai men from Cuba, Spain, Mexico, and Miami, will begin in about a week. You probably know that jai alai is a modern version of the old Basque ball game, pelota; that it's played with a kind of hard, overgrown golf-ball, which the players hurl with baskets (*cestas*) attached to the hand, about a court with cement and granite walls; that it's not unusual to have two doctors in the house—one for the intrepid players, one for the lady onlookers who are apt to faint from the excitement. "FLANEUR"



Chin high in Nutria

and beneath its

knowing jacket a blouse

of sculptured jersey,

eloquent of Paris.

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VOGUE

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Half fancy, half fact—Benito's cover.
For bright plumes and purples are now
riding out of the new Paris Openings

VOGUE (Incorporating Vanity Fair)
PUBLISHED TWICE A MONTH

HERE ARE THREE VOGUES
AMERICAN, FRENCH, AND BRITISH

EDNA WOOLMAN CHASE
Editor-in-Chief of the three Volumes
Mahomed Fakhry Agha
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AMERICAN VOGUE
Editorial and Advertising Office
420 Lexington Ave., New York
Cable: VOGUE, New York

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FRENCH VOGUE
15 Ave. des Champs Elysees, Paris
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Duchess D'Ayen, Fashion Director
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BRITISH VOGUE
15 Bond St., London, W. 1
Elizabeth Parsons, Editor
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SUBSCRIPTIONS
For the United States, Possessions,
Canada, Central and South America
Single copies 25 cents
Foreign countries subscription
prices furnished on request

CHANGE OF ADDRESS
Write to Greenwich, Connecticut.
Four weeks' notice is required.
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Executive and Publishing
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CARON'S DEMAQUILLANT CREME CLEANSSES, SILKENS, GIVES NEW LIFE TO THE SKIN



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Vogue's Voice on the Paris Openings



If you listened, on the afternoon of August 9, to the 2:15 broadcast over the N. B. C. network, you heard Vogue sum up what happened at the Paris Openings. You heard an on-the-spot account from Paris, given by the editors of our French Vogue: Michel de Brunhoff and the Duchesse d'Ayen. (You see her photographed at the left, taking her turn at the microphone.) So you've had the vocal report. And now, we give you the visual one—the first impressions in this issue, and a complete story in the September 15 issue.

Brushed-up hair—as our French editors said over the air—is behind the whole new mode. The switch to high coiffures has switched the dressmakers onto a new tack. The battle may still rage in America, but it's over in Paris—long hair is out, brushed-up hair is in. And the natural reaction is to decorate the neck, to take away from a nude look—a ready-for-the-bath look. Just what strategies the dressmakers have invented to accomplish that; just what frou-frou they've thought up to frame the head; just what foundations they've designed; and just what shades they've called to the colours...you'll see as you read on....

Paris Openings

...Brushed-up hair has changed the Paris mode.
brought out all sorts of 1900 frou-frou:

Jewelled side-combs. Violets under the chin.
Leg-o'-mutton sleeves framing the neck.

Tiny hats. Veils. Ostrich tips at night.
"Heart-breaker" accessories. Muffs. Hoods.

Shoulder-high opera gloves. Jewelled gloves.
Reticules in which to tuck smelling-salts.

Eight-button kid booties for evening.
...And as foundations for all this frou-frou:

Noticeably shorter skirts. Always neat waists.
A new skating silhouette for day.

Dolman sleeves on a straight silhouette.
Furs with an almost pneumatic bulk.

Bare-shouldered or modestly covered-up
evening dresses under Victorian mantles.
Colour breaking through everywhere.

Violet rays all over Paris. Amethyst. Mauve.
Cupid-pink. Crimson. Yellow. Grey. Less black.

On the next 23 pages, you see the high lights.
On page 124, you can read more about it all.

First Impressions





AGNÈS' "HIGH-HAIR" HAT—PIGUET'S NICHE-FRAMING, VICTORIAN CAPELET

HORST

Brushed-up hair is behind it all

VOGUE, NOVEMBER 1, 1935

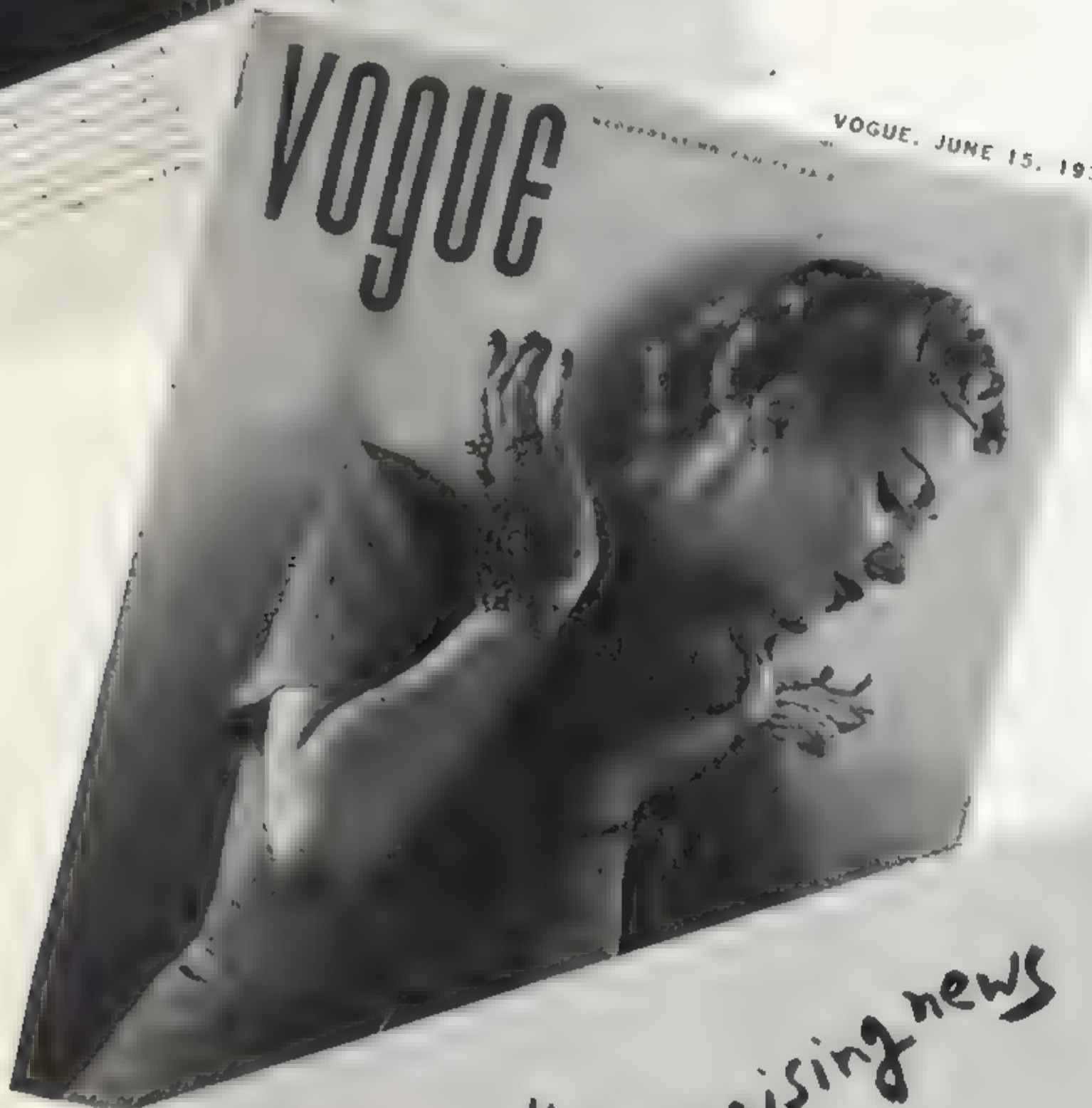


1935

Vogue said—"Put your hair up"

VOGUE

VOGUE, JUNE 15, 1936



1936

Vogue said—"Put your hair up"

Hair-raising news
How to put your hair up
and still wear your hat



1937

Vogue said—"Put your hair up"



Put on your hair up
and still wear your hat



VOGUE, NOVEMBER 1, 1937

VOGUE, SEPTEMBER 1, 1937



LANVIN'S ROSE VELVET MANTLE, SILVER ANTENNA ON UPSWEPT HAIR. BOUCHERON JEWELS

HORST

1938
"Up" hair has become so important that
the Paris Autumn Collections are built around it



Mainbocher

Molyneux



"Up" hair décor at the Paris Openings

- Necklaces embroidered in your dress
- Scotch plaid shawls around shoulders
- Bow-knots to replace hair over ears
- Fur pompons pretending to be hats
- Veils swathing the jaw-bones



Lanvin

Paris Openings

- Butterfly scarf of blue on a dinner-dress of green crêpe.
- Hunter's horn hat (two views).
- Hair fantasies like curl-papers.
- An evening bag of beaded satin

Berard



—Loose boxy coat of lynx,
the rising star among furs.
—Pheasant and coq feathers
shooting like semaphores
from forward-perched hats



- Paris Openings**
- Balloon shoulders on a coat of black moire and breitschwantz.
 - Hats made tall by bright quills and wings and ribbons.
 - Hats trimmed with fur bands

Maggie Ruff



Rose Vapoïs

Louise Bourbon

Paris Openings

- Chemise lines on a coat of Hollander-dyed Hudson seal and beige wool—many, many pleats!
- Hats dipping well forward, bright with drapery or feathers

Robert Piguet



Mainbocher



molyneux



Details that count

- Silver fox scarf attached to a hat.
- Book bag. Violets on hat and lapel.
- Leg-o'-mutton sleeves. Astrakhan hood.
- Skunk hat, pinwheel feathers, bolster muff.
- Eskimo hood over tiny turquoise pillbox.



Schiaparelli



ENTER MAINBOCHER'S NEW DOLMAN SLEEVE—SO DEEP IT MAKES A BAT-WING SILHOUETTE

Two New Silhouettes in Paris

Mainbocher's bat-wing silhouette—full dolman sleeves, a pinched waist, a slim skirt on a black wool suit. Rose bouquets of diamonds and rose-topaz clip wrists and jacket-front. Agnès' flat-as-a-pancake beret of black felt with a lace veil over the sleeked-up back hair

Molyneux's skater silhouette—a spinning skirt (over a taffeta petticoat), a bolero, of black Lyons velvet. Victorian details—the violets, the astrakhan, the muff, the heart-shaped hat, balanced on a swept-high coiffure. (Salon Moderne, Saks-Fifth Avenue, New York, Chicago)



HORST

ENTER THE HEART-BREAKER—MOLYNEUX'S NEW FLIRT, WITH THE IMPORTANT SKATER SILHOUETTE



HORST

DESIGNER: Patou

EVENING COAT: Austere eggplant wool,
with sleek, flat godets, a monastic collar

DRESS: A slithering stream of gold lamé

Dull Coats, Golden Dresses



...at the Paris Openings

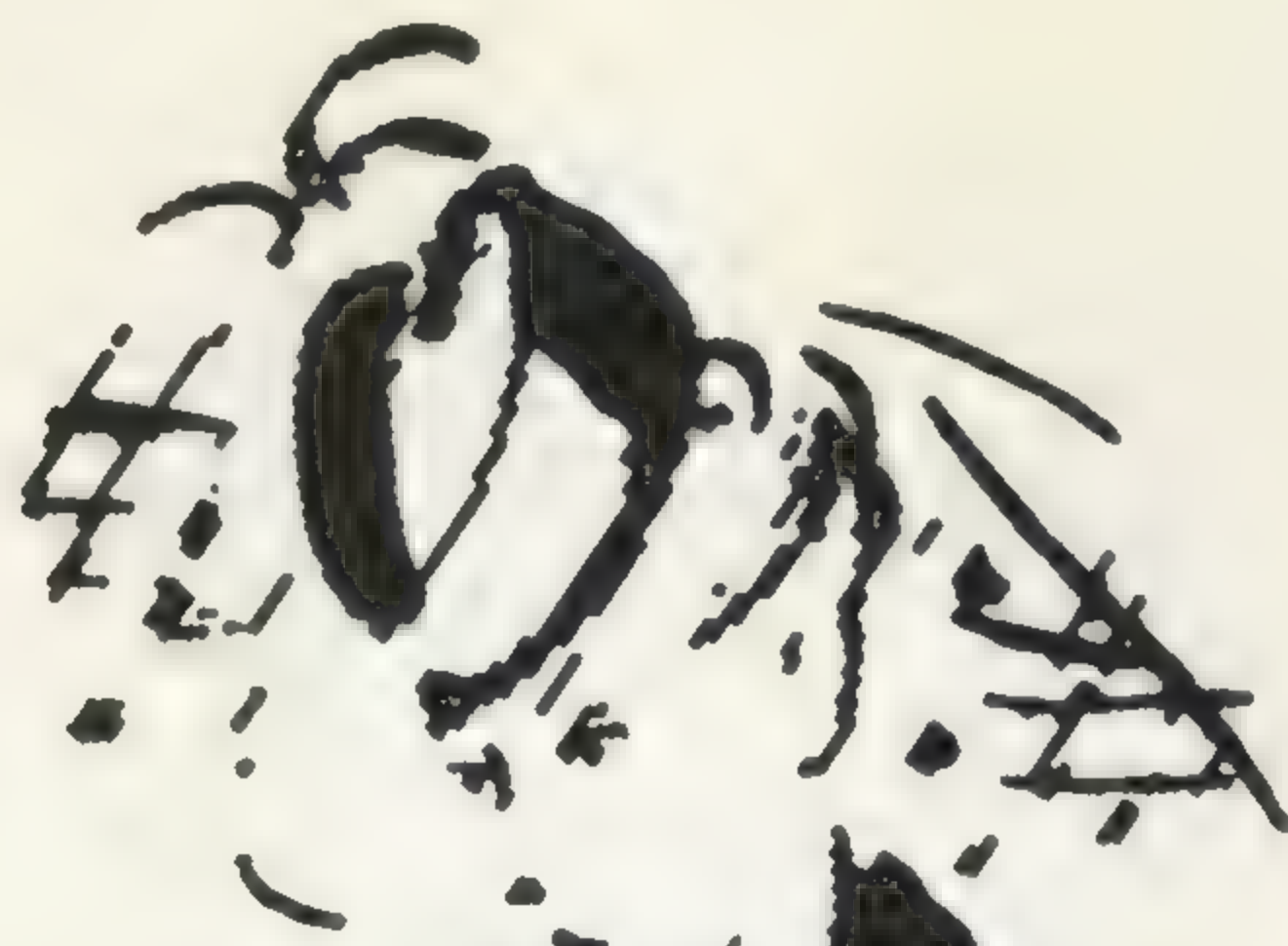
DESIGNER: Lelong

EVENING COAT: Strict black duvetine,
with brocaded yoke and sleeves

DRESS: Gold lamé gauze. (Both; Jay-Thorpe)



Molyneux -
Leg-o'-mutton sleeves,
black crêpe, sequin stars



Molyneux -
Victorian enticements,
black velvet jacket-dress,
violet hat, violet bouquet

Molyneux -
Sixes body of crêpe,
angel sleeves of net



RRW





*Alix peasant suit -
brown jersey
and astrakhan,
red girdle,
green bodice*



*Schuparelli' box-suit
black wool, astrakhan pockets,
ostrich hat. (Imported by Milgrim)*



*Molyneux divndl-suit -
black wool and astrakhan.
(Imported by Macy's)*

Suits-peasant or boxy



At the Paris Openings

CHANEL's drum-major hat of bright looped fringe—the visit of English royalty inspired that. Emerging from the magnificent sable cape, blue suède gloves...on the back of one (look closely!) a fantastic pin of amethysts, topazes, and aquamarines



At the Paris Openings

CREED'S brazen coalitions of colour: A mustard wool coat, banded with Alaska Sealskin, over an amber wool dress. A fuchsia wool coat teamed amiably with a red wool dress. Agnès hats, one of pheasant feathers, the other of felt



PAQUIN's pungent new ripe-raspberry shade—clashed with green. A loose straight-from-the-shoulder coat of such deep-piled wool every one mistook it for plush. A long woollen overblouse, a skirt deeply pleated, a hat with felt quills



At the Paris Openings

SCHIAPARELLI's new colour accent—bright gloves and shoes to match, here shown in green, with a boxy coat of cross fox, a wool suit, and a high felt hat that leans forward. The gloves are by Aris (Altman), the shoes by Laird Schober (Franklin Simon)

*Paris Collection
ideas for day*



*Schiaparelli's Cossack jacket,
diagonally banded with astrakhan.
Her red fox hood on an Eskimo suit.*



*Molyneux's silver fox stole coat.
His boogie's suit of loud Scotch
plaid - with a tam-o'-shanter*



*Mainbocher's jacketed dress
with herring-bones of bugle beads.
His deep-armed, dressmaker top-coat*



MORST



"Little" Suits from Paris

MILITARY—Creed's terse little suit of black wool, with cords like an aide-de-camp's looping over one shoulder. See the way the jacket (zipped up under a fly) barely meets in front. Under the stand-up collar—a band of flag-red velvet; more lines the slit pockets. Details—Rose Valois' tricorn, held on with a snood; black box-calf bag; Boivin jewels on the gloves

FEMININE—Chanel's ribbed jersey suit in the navy-blue she champions for autumn. The short fitted jacket, marten-bordered, hangs open over a blouse of rough white silk. Take a long, hard look at the top-knot—bright taffeta ribbons that are Chanel's answer to what to wear on up-swept hair. The Indian jewellery—bright bead copies of Chanel's own magnificent real jewels

[EDITOR'S NOTE: By a melancholy coincidence, the Grand Duchess Marie, the author of the following article, had begun work on it—in the interests of Vogue—when the Queen died on July 18, 1938, at the royal summer residence at Sinaia, in Roumania. Few people in America knew the late Queen more intimately or had a more sympathetic understanding of her than the Grand Duchess, who, on her recent visit to the Queen, at Bran, already sensed the loneliness, the vague nostalgia and sorrow from which the Queen suffered toward the end of her days.]

HIGH in the mountains of Roumanian Transylvania, a castle stands on a lonely tor guarding two valleys. It pierces the air like a needle, and its grey walls have at last become one with the rock. This is Bran, the castle of Queen Marie of Roumania. Always a romantic figure, at Bran the Queen had the air of a living legend.

Perched on her isolated rock, the height of which muffled the sounds of life below it, Queen Marie was as carefully groomed, as *soignée* as if an exacting life of social activities had demanded it. Her skin was fresh, her blond hair only slightly greyed. Vital with an ever-deepening charm, she was blessed with wit and a lively sense of humour. And she was, one could see plainly, lonely.

Climbing to the summit of the peak, I remembered the time, twenty years ago, when I escaped from Russia to Roumania to be generously sheltered by its Queen. Now, at the top of a stiff flight of steps, a great nail-studded door opened to admit me. Guards stood

on either side, wearing embroidered white shirts, baggy trousers, tall black astrakhan caps, and carrying long wooden staffs. The lady-in-waiting took me to the Queen's apartments, and the door was opened by the Queen herself. She stood framed in the doorway, draped in cool blue, her blue eyes smiling. We had tea.

Still later, we dined alone in her boudoir. A little table was laid beside the couch on which she reclined amid innumerable cushions. Several Russian dishes had been thoughtfully ordered for me, and these were served by the Queen's old French majordomo, who had been with her for many years. (The Queen's mother was a Russian, and it was only natural that she should know about Russian cooking, and order such dishes for me.) The Queen, however, ate a very light meal prepared for her by her Swiss nurse—a diet specialist, who was sent for during her illness. Across her knees there lay a beautiful piece of old brocade, and on her dinner-tray was a single magnificent rose. The room was warm and friendly.

The ceilings were rather low, but heavily vaulted, and there were few pictures on the walls. In place of them, there were numerous niches and recesses, containing, perhaps, a piece of old brass or silver, a carved wooden figure, a fine ancient icon, or a flower-filled earthenware pot. Handsome old pieces of furniture mingled with more livable things, and here and there were a few bibelots and knickknacks. The only photograph was a picture of the late King Ferdinand.



THE GREAT GREY CASTLE WHERE THE QUEEN LIVED

THE FLOWERING, VINE-WALLED COURTYARD AT BRAN

CARVED SAINT IN A TURRET GUEST-ROOM

QUEEN MARIE OF ROUMANIA

By the Grand Duchess Marie

In the Queen's bedroom, the couch on which she slept stood in a recess in the wall beneath a small grated window. Between the two principal windows, a modern wood-carving of a monk, his head bent low in prayer, stood on the capital of an old marble column. As well as I can remember, this carving was the only piece of modern art at Bran. A dark, carved chest, covered with a brilliant piece of embroidery, was pushed against the wall, a tall candlestick or two stood on the floor, and a large armchair was placed at one of the windows, where the Queen could enjoy the best view of the landscape. It was a sweeping vista bounded by the distant hills, with the village just below, and, beyond the village, the green valley.

When we had eaten and the tray and table had been removed, we talked on while the Queen crocheted thick, bright woollen caps for the village children. She wore the same blue tea-gown that she had worn in the afternoon, and around her neck were two ropes of large pearls. Her tea-gowns she always designed herself—loose flowing robes held at the waist with a cord or belt, with trailing sleeves and no trimming. Their beauty was a matter of material, as well as of colour, for Queen Marie loved beautiful fabrics—heavy rich silks that fell into graceful pleats. She liked old brocades and embroideries, and never failed to take along her favourite pieces when she travelled. With these and a few vases of flowers she could transform the most commonplace hotel room into something charming and entirely personal.

And she was not afraid of colour. Her tea-gowns were often in vivid shades: blues, reds, and oranges—colours that suited her complexion and hair and that looked gay in her softly-lighted rooms. Although the walls of her boudoir and bedroom were painted a light cream, colour was provided by the bright woven rugs, the brocades, and the flowers. In the Queen's bedroom alone, I counted thirty-seven dishes, pots, and vases—all filled with flowers.

It was on the couch in her boudoir that the Queen usually spent her afternoons and evenings. Propped against her brocade cushions, surrounded by books (of which new supplies arrived regularly), by writing-pads, and the quills she used instead of pens—she passed her time in reading and writing, an occupation which gave her much joy and satisfaction. She had written for many years: fairy-tales for her children when they were small. (King Ferdinand and Queen Marie, who was only seventeen when she married and the first English princess to marry a Roman Catholic in over two hundred years, had five children; Carol, the present King of Roumania; Princess Elizabeth, who became the wife of King George of Greece; Princess Marie, who married King Alexander of Yugoslavia; Prince Nicholas; and Princess Ileana, who married Archduke Anton of Hapsburg.) Queen Marie's later stories were devoted mostly to whimsical legends and allegories in which she gave full rein to her imagination and her feeling for poetry. (Continued on page 110)



ANCIENT CHAPEL IN THE CASTLE'S GARDEN

GUEST-ROOM OCCUPIED BY THE GRAND DUCHESS MARIE

THE QUEEN AMONG HER PRIZED DAHLIAS





MRS. DUKE, IN HER KENNEL COAT, WORKING ON A CHAMPION



Mrs. Angier Biddle Duke

"Duckhollow House" is Regency-spirited, whitewashed brick, standing on the shore of Tuxedo Lake, in New York. Its incisive lines, its satisfying proportions, are much like the country life of its owners, Mr. and Mrs. Angier Biddle Duke. That life is mainly dogs, horses, and the baby, Angier St. George Biddle Duke, who is called just Pony. With the exception of some of the dogs and horses, everything is new. For Priscilla St. George, known as Prune, telescoped within one year her marriage, her round-the-world wedding trip, her house, and her baby. Now at nineteen, definitely an "original," she has settled into her pattern, following no line but her own.

The life around Duckhollow is healthy, outdoors, busy—no fritter, no circus. Most days, Mr. and Mrs. Duke are involved with their show horses, their beagle pack, their kennels. Mrs. Duke, aided by a kennel manager who has helped her since she was four years old, clips, combs, breeds, and exhibits her setters and pointers. She keeps their records herself with the precision of an astronomer, the detail of a Flaubert.

Although Duckhollow House, designed by Mr. Duke's stepfather, Mr. T. Markoe Robertson, is only seven months old, it already has a definite character. The bar walls have a map of the wedding trip; the mantel, Mr. Duke's trophies; the study walls, news-photographs of friends. It is all part of the magnetism of Mrs. Duke's life, a magnetism which wily photographers recognized when she was four years old. Since then, they have been snapping her gold hair, her deep hazel eyes, her casual, youthful chic, which is rarely greater than when she wears a startlingly white long kennel coat. There on the back, in enormous scarlet letterings, like the marking on Liggett's soda clerks, is scrawled, "Prune's Own Kennels."



MRS. DUKE TALKING TO HER KENNEL MANAGER, PAT, WHO HAS TAUGHT HER ABOUT DOGS



WITH HER WINNING JUMPER, "BECAUSE"

At the Duke's "Duckhollow House"

BLACK-AND-WHITE HALL LOOKING INTO THE WHITE LIVING-ROOM



MRS. DUKE WITH HER MOTHER AND HER SON



SETTERS SHOWING PREFERENCE FOR THE BOOT-SCRAPERS



NINE PHOTOGRAPHS BY TONI FRISSELL



TERRACE OVERLOOKING TUXEDO LAKE; MRS. DUKE WITH HER MOTHER, MRS. GEORGE B. ST. GEORGE



"TOMMY," THE BABY'S COCKER SPANIEL



WRITING ARTICLES FOR DOG MAGAZINES



AT THE POOL IN A HAWAIIAN BATHING-SUIT

MR. DUKE'S STUDY; PHOTOGRAPHS OF THEMSELVES, AND THEIR FRIENDS



MRS. DUKE AND HER SON, ANGIER ("PONY" FOR SHORT)





MARTHA GRAHAM SATIRIZES A COURT CURTSEY BY TOUCHING FOREHEAD TO FLOOR

THOMAS BOUCHARD

Clenched fists and bare feet

The tense business of modern dancing—by E. J. Kahn, junior

THE modern dance is a cultural phenomenon that no one, even those intimately connected with it, seems able to explain very clearly. Its prophets and practitioners, inspired by the four leading exponents of their art—Martha Graham, Hanya Holm, Doris Humphrey, and Charles Weidman—, discuss it in nebulous, abstract terms. They are all generally agreed, however, that, of the big four, Martha Graham is the peer.

To the world at large, Martha Graham personifies the modern dance: a lithe, sexless figure with long straight hair, and a face set into an expressionless mask. Like the other three, her life has been the modern dance for years, and like them she goes on, season after season, with no apparent let-up. Her dancing is restrained and tense. There seems to be as much movement within the body of a Graham dancer, as she stamps and leaps upon the stage, as there is without.

Hanya Holm has been giving dance recitals for only a year, but long before that she had established herself as head of a school. Blond and short, she has a thin face with sharply defined features, and a German accent. Until she opened a school here seven years ago, she was a member of Mary Wigman's group and chief instructor at the European school. Like Wigman, she has made space the important element in her dancing. Holm, like many other modern dancers, regards not only the stage as her setting, but the surrounding air besides. Her dances, as well as the dancers, are supposed to leave the ground; and this, she feels, gives her work a three-dimensional quality.

Humphrey and Weidman, through years of association that began under the tutelage of Ruth St. Denis and Ted Shawn (who gave Martha Graham her start, too), are usually linked together. They have separate groups, however, and have made frequent solo appearances. Fundamental to the Humphrey system of dancing is balance: balance of bodily movement between absolute motionlessness and utter loss of equilibrium. The rhythm of her dancing is derived from the alternation between unbalance and recovery, and the audience is most excited when recovery comes just in time to save unbalance from turning into disaster.

Weidman has applied the principles of balance to male dancing, and has combined the dance with pantomime, achieving a theatrical result. He is an able satirist, (Continued on page 117)



BLOND, SHORT HANYA HOLM DANCES IN THREE DIMENSIONS



DORIS HUMPHREY AND CHARLES WEIDMAN IN "DUO DRAMA"

After Labor Day - what?

On the next 21 pages —

45 American answers to Autumn clothes questions —>

Coats in curious new colours that may wean you from black.

Beneath them, dresses in as strange, but different shades.

Purples, fuchsias, reds, taupe, topaz, jealous greens.

Half-and-half dresses, half one colour, half another.

Squared shoulders. Hem-lines a fraction shorter.

More motion in all clothes. More amplitude and ease.

Skirts never static, but pleated, gathered, circular.

Hats toppling forward. Hoods. Snoods. Feathered heads.

Amber gloves. Huge pleated bags. Clumsy day shoes.

A lumber-jacket look in suits, dresses, furs.

A rush of fur to coat fronts. Fur panels. Fur stoles.

Bare-shouldered party dresses over ten-yard petticoats.

The most seductive long evening sleeves seen in years.

Long bright tweed evening coats, jet-beaded or suède collared.

Jewels, beads, sequins embroidered on dinner-jackets.

And soon, muffs day and night—fur, velvet, crocheted ones.

And, on page 120, much more about all the American clothes.

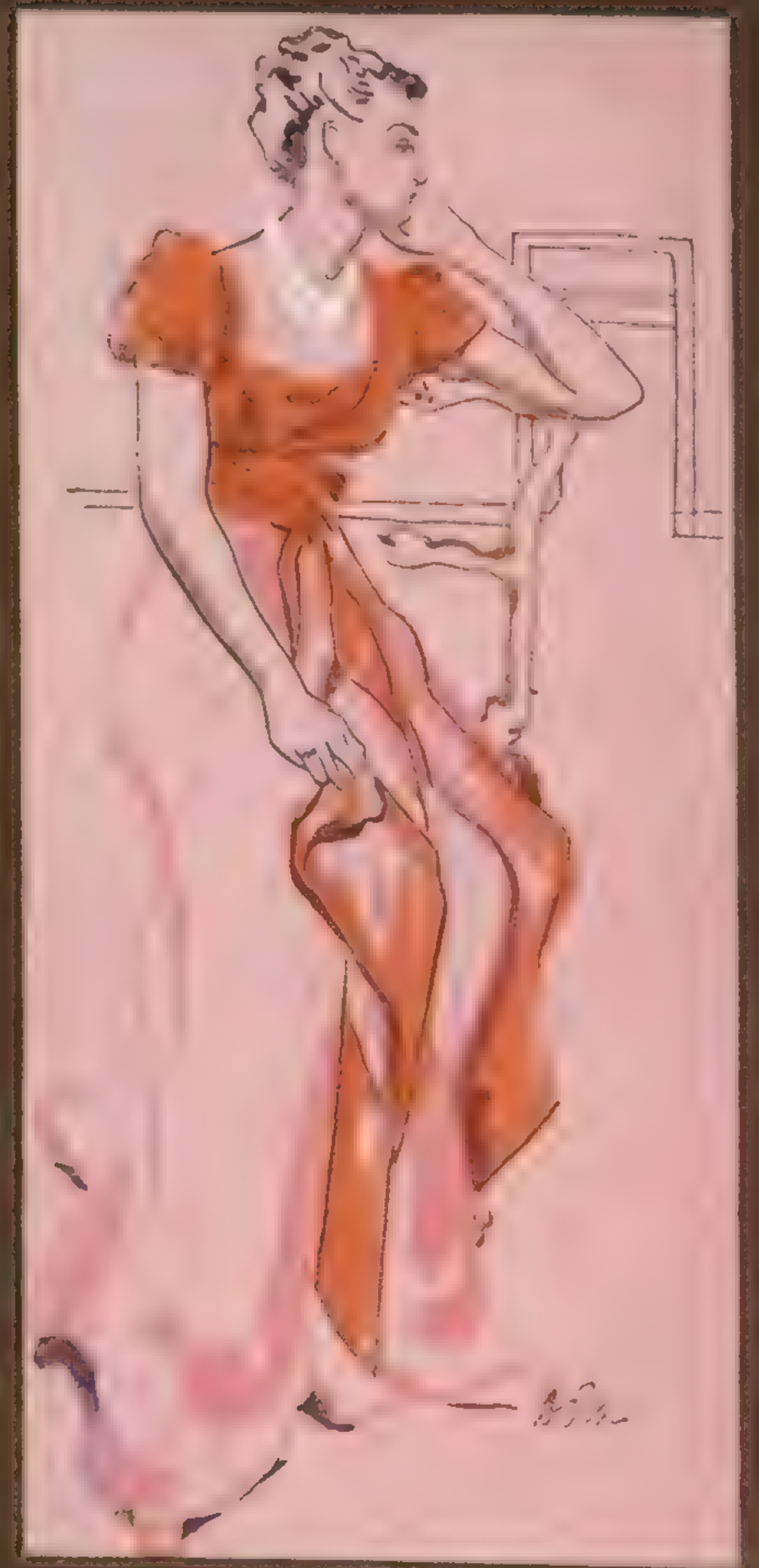




4. JAY THORPE



5. HATTIE CARNEGIE; I. MAGNIN



6. BONWIT TELLER; I. MAGNIN



8. BONWIT TELLER



9. HATTIE CARNEGIE; I. MAGNIN



10. HATTIE CARNEGIE; I. MAGNIN



11. HATTIE CARNEGIE; NEIMAN-MARCUS



12. SAKS-FIFTH AVENUE



14. SAKS-FIFTH AVENUE

13. TOWN AND TRAVEL WEAR LTD.



15. HATTIE CARNEGIE; NEIMAN-MARCUS





HERE ARE THE VITAL FACTS ABOUT
THE BRIGHT NEW CLOTHES
THAT APPEAR ON THE PRECEDING SIX PAGES



1 A coat for night-life anywhere in America. Red tweed, with suède revers, clashing against a purple dress of rayon crêpe. Bonwit Teller; L. S. Ayres; Marshall Field; Neiman-Marcus

2 A haunting sea-green shade in a tweed coat that will go obligingly over the fullest dress. Shirring makes the waist look small. Bonwit Teller; L. S. Ayres; Marshall Field; Neiman-Marcus

3 The way to look at dinner these nights. Seductive long sleeves, a flash of jewel-embroidery on a red faille jacket, a black jersey dress with a low U-shaped waist. Hattie Carnegie; I. Magnin

4 Another sinuous dinner-suit of black crêpe. Strong shoulders, long sleeves, a severe jacket with a glittering façade of Chinese brocade in brilliant colours, a slinky dress. Jay-Thorpe has this

5 A peewee pill-box of Persian lamb wrapped pretty mystifyingly with a Bedouin scarf of jersey. A lamé dinner-jacket cut like a day one. A black crêpe dress. Bonwit Teller; I. Magnin

6 Here's an example of the half-and-half dress. Nasturtium played against cyclamen in an enchanting evening dress of rayon crêpe with a mile-long sash. Hattie Carnegie; I. Magnin

7 For the biggest party of the winter, a memorable dress of peach satin-taffeta. Frills flirt out from the lamé jacket, in ice-cream shades of pistache and apricot. Bergdorf Goodman

8 Another example of the current cacophony in colour. A vivid blue skirt, a wine-red bodice with a dipping waist and full-blown roses on the chest—the whole of silk taffeta. Bonwit Teller

9 More strands of beads than you've ever worn before. A fabulous Indian necklace of alternate rows of pearls, rubies, and emeralds—next best to the real thing. Hattie Carnegie; I. Magnin

10 One of the fullest dresses in the land. An innocent Mother Hubbard, lashed in at the waist. A hood, lined in red, that can be thrown back. Black rayon jersey. Hattie Carnegie; I. Magnin

11 The briefest jacket in town. Fuchsia tweed banded in Persian lamb, over a beltless, gored dress of black wool. Persian lamb pill-box, jersey snood. Hattie Carnegie; Neiman-Marcus

12 One of the coloured coats we laud. Dark red wool, with nice motion in the skirt, a small waist, a nutria collar that rolls into a vest, a high nutria hat, and a muff. Saks-Fifth Avenue

13 America's love—the plaid coat and wool dress. And this plaid is a tone poem of colour—plum, blue, and grey. The pleated dress is of fuchsia wool. Town and Travel Wear, Ltd.

14 Eight marten skins make the collar; green Linton tweed the coat. Wear the collar like a stole, cross it, throw the ends over your shoulder—change it endlessly. Saks-Fifth Avenue

15 You know the subtle taupe shade of blue fox. That's the colour of this crêpe slip. Over that is tied a full black apron. Result—lovely beyond words. Hattie Carnegie; Neiman-Marcus

16 Taupe—and we can't say enough for it—is the colour of this coat. Notice the shirring, the nutria trimming. Henri Bendel. The bright nails are "Clover," a new Cutex polish

17 Break into a purple rage with this tweed suit. More accurately, a jacket and one-piece dress—one of those casual easy outfits you'll live in through October. Bergdorf Goodman

18 One of the new jealous shades of green—a green tweed jacket and dress. Wonderful for any age, for any way of life in America, under almost any winter fur coat. Jay-Thorpe





RAWLINGS

...slithering through the night

Above: Black and slithery—the cape of sleek broadtail. It falls straight from squared shoulders to below your knees. Underneath it, a black stalk of a jersey dress with bands of jersey folded across the bodice and tied in a flowing sash. Cape and dress are original designs from Bergdorf Goodman

Opposite: More fluidity—a limpid skirt of gold lamé, full and long, sharply contrasting with the rough texture of a hand-knitted black wool sweater. The sweater has, for further contrast, a lamé collar and belt. Hattie Carnegie; I. Magnin, California. Jewels: Trabert, Hoeffler-Mauboussin





Merry-go-round glitter—bands of gold lamé circling the skirt of a black silk velvet dress (Saks-Fifth Avenue). The jewellery on both pages is from Seaman Schepps

Riding to success again—the American beauty shade of this strapless silk taffeta dress (Bergdorf Goodman). Riding here...on a wooden carousel-horse (Jones and Erwin)

TONI FRISSELL





PUTTING ON





THE FINAL TOUCH



A. The locket and chain of more sentimental eras now hangs around tanned modern throats. Here's a silver metal one, copied from an English antique.... With an afternoon or a long-sleeved dinner-dress—Florentine cuffs of silver metal.... A black suède bag, by Lewis, for late afternoon. All; Saks-Fifth Avenue. Kislav's black suède gloves; Best

B. Any of these accessories would lend distinguished support to a town outfit.... A generous-sized black suède bag, by Koret—with two straps.... Amber coloured suède gloves (good with black or brown). See the hand-stitching, the completely seamless backs, the turned-back cuffs.... A gold metal bracelet like a ribbon. Clip to match its clasp. From Altman

C. Almost as big as two bags—this Bienen-Davis one of black suède. Note the twin catches. Lord and Taylor.... Kislav's suède gloves, with a double-track of stitching, are that new *pecan* colour. Best; Marshall Field.... New, too, a gold metal necklace that clips to the neck of your black dress, and doesn't show from the back. Bonwit Teller; Neiman-Marcus

D. Against fuchsia or all-black—Lewis' perfectly square black suède bag with a gold metal plaque for your monogram.... Longish black suède gauntlets, divided by a diagonal of gold kid. Both; Saks-Fifth Avenue.... Serpentine necklace of gold metal, spaced with simulated rubies and diamonds. And there's a bracelet to match. At Henri Bendel

E. Against the background of a black crêpe dress with a pleated square yoke.... A black felt hat misted with a veil.... Trifari's snake-link necklace of gold metal with convincing, but not real topazes.... Two snake-link bracelets set with more simulated topazes.... And Koret's black ante-lope bag, pleated like the dress. All: Bonwit Teller; I. Magnin, California

F. Added attractions for late afternoon.... A twisted, crown-like turban of rust velvet, set at a gravity-defying angle. Madame Pauline; I. Magnin, California. Bracelet, necklace, and earrings of Florentine filigree, set with simulated sapphires and diamonds.... Flower-pattern bracelet with make-believe rubies and emeralds. Saks-Fifth Avenue



SEVEN versions of the coat problem. Seven that will go far. They nearly all have strong squared shoulders. They either swing out recklessly or they're tethered very tightly at the waist. They may be softly bloused. They may have a rush of fur to the front. They may have a rush of fulness to the front. If they don't have fur, they're likely to have braid or big welt seaming. They often have great saddle-bag pockets. They mostly are of smooth, duvetine-like wools or tweeds. And these seven candidates don't soar beyond the price limits that most American women want to pay for a good winter coat.

A. BLOUSED AND BELTED coat of black tweed. A swirl of sleek black fox for the collar, terminating in two muff-like pockets. Around \$195. For a tinge of colour, a black felt hat with a soaring sage-green ostrich feather. Jay-Thorpe

B. BLOUSED AND UNBELTED coat of black tweed. Though no belt lashes it, there's a vestige of a blouse. In lieu of fur, double bands of shiny braid. Under \$85. A sky-shooting teal-and-black quill on a pill-box of black felt, set well forward. Jay-Thorpe



C. GREY WITH BROWN—a subtle colour team that you never tire of. A grey tweed coat against which nutria blends beautifully. A pinched-in waist, eccentric pockets, and a consoling price of about \$125. Suzy's brown felt with a towering quill. Jay-Thorpe

D. FREE SWING—a ribbed black wool top-coat that swings tersely out from the shoulders—very square shoulders. A little stand-up collar. Under \$95; Saks-Fifth Avenue

F. SADDLE-BAG POCKETS on one of the most universally becoming coats of the year—a square-shouldered blue tweed, that can be worn in town and out by mothers or daughters. And the price is more than agreeable, about \$80; Saks-Fifth Avenue

G. FUR PANELLING. Here's that rush of fur to the front—make a note of it. A great panel of beaver papers the front of a black duvetine coat, more nutria doubles into what looks like a giant Ascot collar, and a string belt pinches in the waist. It's about \$225; Bonwit Teller; Young Quinlan, Minneapolis; Bonwit Teller, Philadelphia

H. LOOSE LINES. Again, that easy look—in a town-or-country coat of green tweed. Skunk, dyed to impersonate marten. Around \$70; Milgrim; Garfinkle, Washington, D. C.



CAROLYN MODELS; FROM ARNOLD CONSTABLE



They came out of the West

They came from the West Coast—the designs for these clothes. From the agile minds of such talented designers as Howard Greer and Orry-Kelly. These men design costumes for the movies, but there's no hint of star-on-location about the clothes on these pages. Every outfit shows that they can also design fashions for the private life of America—and Carolyn Modes, who persuaded the designers to make a collection for them, have priced the clothes so that they'll even fit into a budget.

Opposite, first: A flower-petal top, a gathered skirt for an evening dress of pink Du Pont rayon satin. Howard Greer. In the frame: Howard Greer's black net dress with a squared-off, jewel-embroidered jacket of pale blue Du Pont rayon satin. Above, first: Wide loose sleeves on a furless wrapped coat of black tweed, by Howard Greer. Sally Victor's brigand felt hat. Second: Red crêpe lines the tiers of this dress. It's black Du Pont rayon crêpe. (Howard Greer again.) Sally Victor turban. Third: Orry-Kelly's dress and jacket of mustard-coloured Botany wool. On the jacket—gold wish-bones. Hat; Sally Victor.

• These Carolyn models can be found at Arnold Constable in New York and in shops throughout the United States





Three suits at the Fair

This is the To-day of the World of To-morrow—as you'd see it if you drove out to the World's Fair grounds, as we saw it when we went out to photograph new autumn clothes. (Clothes as forward-looking as the Fair itself.) On this page, the bridge that connects the Administration Building and Exhibit Area. Opposite, the symbols of the Fair.

Above: Two black wool suits with nutria—a handsome combination. First, a square-jacketed suit trimmed with fat nutria buttons. Lord and Taylor; Neiman-Marcus. Nutria pill-box; Florence Reichman. Second, nutria revers on a windbreaker jacket, belted tightly at the waist. Blouse of pale blue faille silk. Hattie Carnegie; I. Magnin, California

Opposite: Snapped against the steel mesh of the Trylon and Perisphere (the latter, if you like statistics, is the largest spherical building in history; its interior is twice the size of Radio City Music Hall). A two-piece suit that looks like a dress. It's of brown-and-beige checked wool. Quilled green felt. Saks-Fifth Avenue, New York, Chicago, California



HIRSCH

The revolutionary walled glove, of pigskin and suède—made three-dimensional by a panel that goes up the sides and over the fingers. From Saks-Fifth Avenue



1. TUCKED GREY JERSEY for a good little dress—a good little dress is one that you wear (by choice) again and again, with shifts of accessories. Here, a simulated topaz clip, a brown felt, the new walled glove—pigskin with a quilted brown suède thumb. Saks-Fifth Avenue
2. CLUSTERS OF BOWS, green ones on a dress of green wool. Green felt with bersagliere feathers. Altman, New York; Walton Pierce, Detroit; Quinn Maahs, Cleveland
3. A DRESS LIKE A SUIT—pleated skirt and broad-shouldered jacket of joyous red-and-black checked jersey. Rose Valois' black velvet beret. Dress (original design) and hat; Henri Bendel
4. GREY WOOL WITH NUTRIA—a wrap-around dress of grey wool with a chunky, detachable nutria collar. Rose Amado, New York; Frank Murphy, Saint Paul; Millie Oppenheimer, Chicago. With it, a brown felt hat that skids over one eye; Florence Reichman
5. BLACK WITH PINK—a heady combination for autumn dusks. A pale pink velvet yoke dips to a V on a simple black wool dress. More pink—pink feathers springing from Suzy's slightly askew pink felt. Dress and hat are from Henri Bendel. Pink doeskin gloves by Aris
6. TWO POUCHES on this two-piece dress of black wool. A leather one (for change and tid-bits) on the belt; a wool one for a breast-pocket. Red jersey scarf. Tall black felt hat, slightly Turkish. Bonwit Teller, New York; Weinberger's, Washington; Ransohoff's, San Francisco



Six good little dresses



Princesse coat of imported tweed; less than \$30 at Bonwit Teller. And a fine grey flannel suit with a boxy jacket. Under \$15; Lord and Taylor



For a first-grader - a striped dress of woven cotton, with T-smocking. About \$6; Lord and Taylor. A fresh blue wool dress; about \$9; Saks-Fifth Avenue



For a little girl scarcely bigger than a doll - a blue-and-white striped percale dress with a piqué collar and ruching. Less than \$3; Best



School suit in three pieces - a Scotch plaid skirt, a piqué blouse, an action-back cardigan of corduroy. Together under \$12; Saks-Fifth Avenue

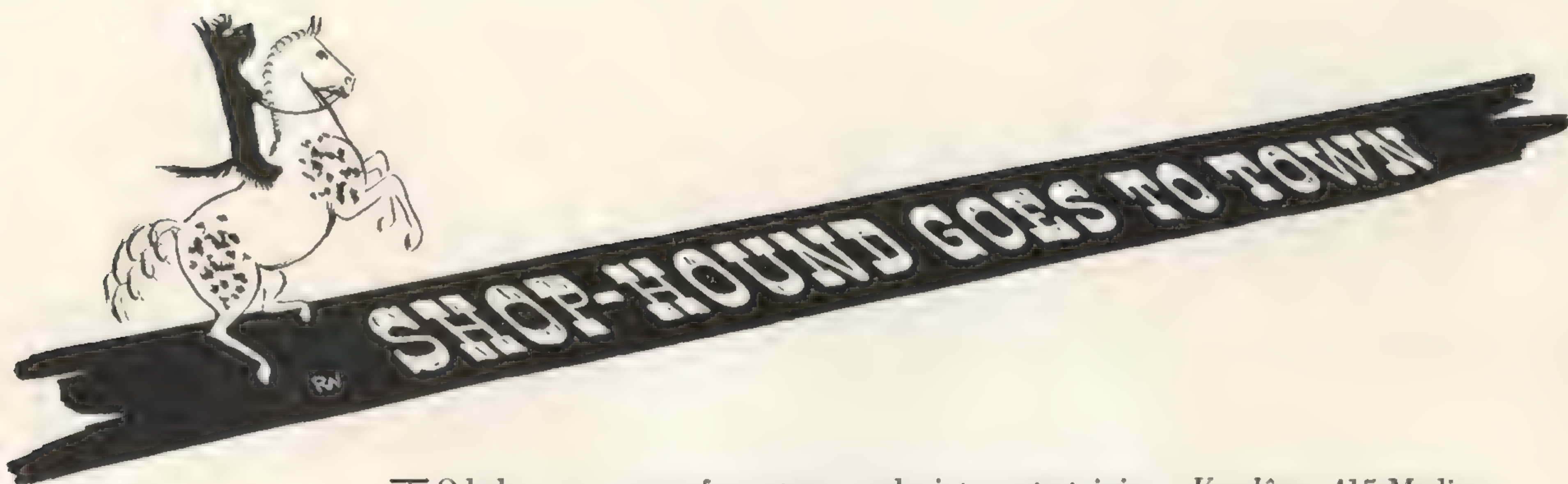
Soft, soft camel's fleece for this suit —
with a pert coat, extra-stretch leggings,
little hat. Together around \$23, Best



SLATED
FOR SCHOOL
Vogue's finds of
THE FORTNIGHT

SHOPS IN OTHER CITIES HAVE THESE CLOTHES

Plaid (Hunting Brody or Prince Charlie)
gingham dress, with smocking. About \$3. Best.
Very full jersey skirt with stitched pleats;
under \$5. Kid-mohair sweater, about \$4; Lord and Taylor



To help you prepare for autumn and winter entertaining—*Vendôme*, 415 Madison Avenue, thought up a little wooden palette like an artist's, with five jars of mustards on it, like pots of paint. It will help you or the cook do an artistic job of feeding your guests—each mustard has a different flavour—herbs, tomato, and others; about \$2. Also a wire-rack basket like those the milkman brings the milk in, holding six kinds of vinegar. Truffle was the flavour that made a big impression on us. Imagine! Truffle vinegar. This set costs about \$2, too.

More tricks re food. At *W. and J. Sloane*, big Bermuda onions to hold portions of onion soup. They're of yellowish crockery and modelled faithfully enough to make you weep. Under \$2. Then there's a caviar dish with what looks like caviar on the top and a slice of lemon for a handle; under \$1.

At *Childhood, Inc.*, a dress to begin dancing-school with. (The little girl at the right wears it.) It's peach-coloured linen scalloped at the top, and there are tucks on the skirt for letting down as the child grows. About \$12.50 to order in sheer handkerchief linen; less than \$20 in crêpe de Chine. Childhood also makes suits for small boys if they're getting marched off to dancing-school, too.



At this point we can believe anything of Schiaparelli. For that quintessence of modernity has now produced jewellery which is the quintessence of the Victorian. Black enamel sprinkled with gold pin-dots forms the background for bow-knot bracelets and pins ornamented with gold and rhinestone rosettes. Chatelaines and earrings to match dangling gold chains and miniature rosettes. From about \$5 to \$20, at *Bonwit Teller*.

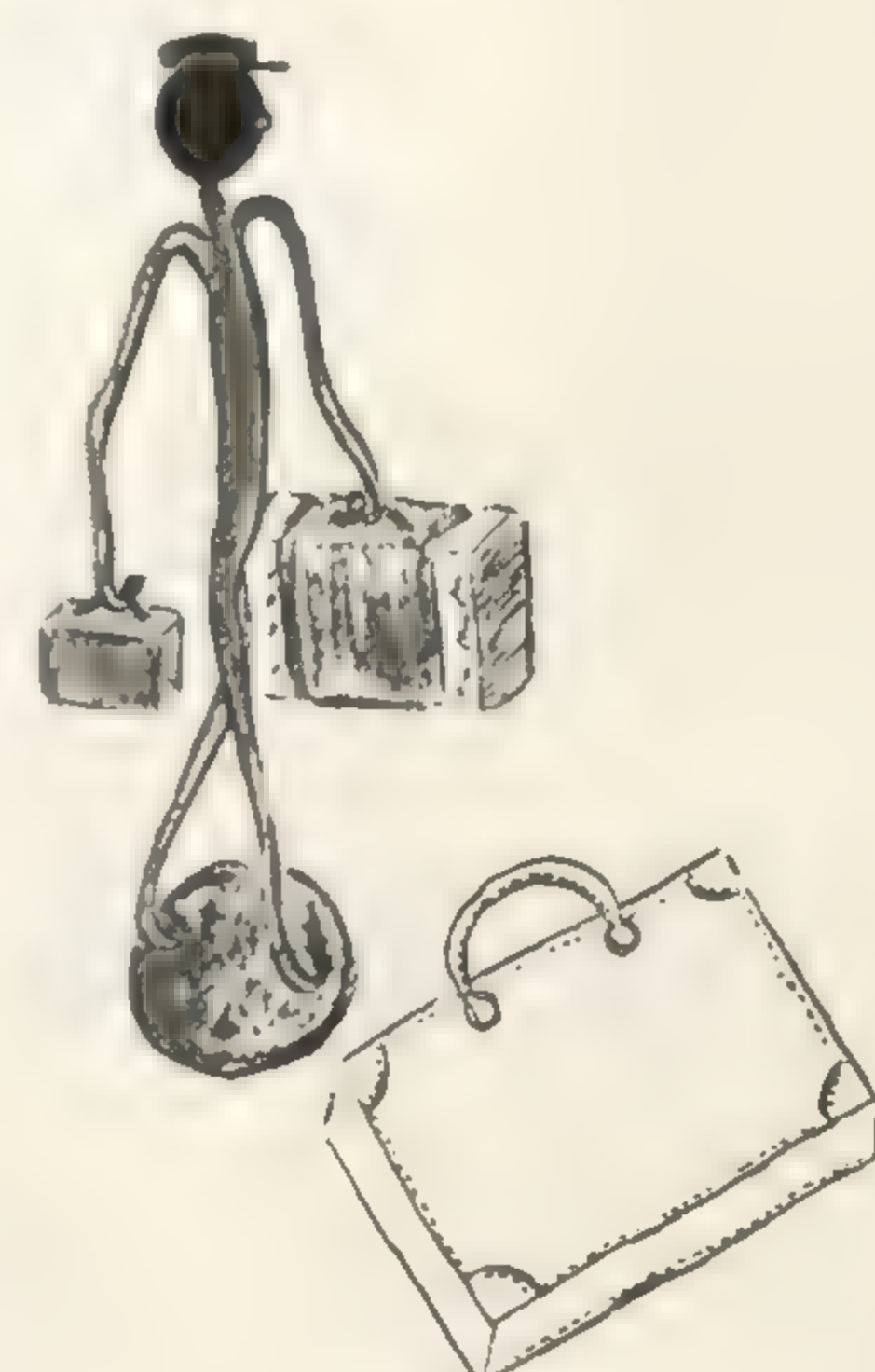


Virginia Volland is ready with a lot of suggestions for early autumn days. One we like particularly is a grey-blue Rodier jersey jacket-dress, the collarless jacket cut full and bloused in the back like a lumber-jacket. The dress has a round mink collar, covered buttons down the front. Very simple, as befitting its beautiful fabric—which you'll find characteristic of Volland clothes. They're custom-made—most of them from imported fabrics, Rodier being a favourite there, and they're designed with the human form well in mind, so they fit. The suit sketched at the left costs about \$150. There are other day dresses from about \$65—evening gowns a little more. At 696 Madison Avenue.



From *Suzanne Mary*, 16 East Fifty-Second Street, we've sketched a dull purple felt hat worn far forward over your curls. It's stitched all over in self-colour, and there are looped bows of purple silk in the back. This is one of the collection of Madeleine Reigner hats from Paris, which are exclusive with Suzanne Mary in this country. About \$25 to order.

The chromium Red Cap, strutting at the right, carries cigarettes in one hand, matches in the other. About \$3.50 at *Saks-Fifth Avenue*.... More luggage "*trompant l'œil*": *Mark Cross*' little French suitcase vanity of red calf, saddle-stitched in white, for a mere \$5. You'll want others of their French importations at this shop, notably their saddle-stitched sports bags and big squashy antelope pouches—one fastens around the wrist like a bracelet.



A neat smoking innovation—triangular ash-trays of aluminum foil paper. Don't let the word paper make you think they'll burn up, because they won't. We tried to make them, but no go, even with a whole barrage of burning cigarettes. You can have them with your monogram in red or blue. Helpful idea for parties, since fifty cost only about \$4.50 at *Evelyn Reed*, 524 Madison Avenue. (Continued on page 109)

Why MODELS PREFER Revlon NAIL ENAMEL

"IT LOOKS better. It wears better. It's more flattering. Its shades are *so right*, fashionably. And since I've been using it, my nails are in grand condition all the time. So—naturally I prefer Revlon. Who wouldn't?" It's Mary Cosgrave speaking, one of the loveliest and *busiest* of professional photographic models. Photographers like working with her, among other good reasons, because her I. Q. is as high as her beauty rating!

She says: "With Revlon, I suddenly find myself a wizard at putting on my own Nail Enamel when a different shade than the one I'm wearing is wanted for a rush job. I'd *like* to believe it is because I've become a great expert—but in all fairness to Revlon I must confess it's because this particular nail enamel goes on like a *dream*. It's so easy to apply. And what a help *that* is!"

Most smart women agree with lovely Mary Cosgrave. You will, too, once you try Revlon. For Revlon *is* better. Costlier ingredients and improved scientific methods of manufacture keep it so!

IMPORTANT FOR FALL: Tartar, a rich grape red for wear with wines and blacks; Sierra, a buff rose shade for olive greens—and Suez, a deep brick for browns and spice shades.

NAIL "TIPS":

Use ADHERON as a base-coat under nail enamel to protect fragile nails. Gives a hard, smooth surface to soft ridged nails. Prolongs wear. May also be used as a *top* coat for extra lustre.

Other Revlon nail beautifiers are: Revlon Oily Polish Remover (no acetone) in liquid or pads; Cuticle Lotion; Nail Cream.



Revlon

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DISCOVERIES IN BEAUTY



If you want to do justice to the face under your new hat, stop at the Charles-of-the-Ritz make-up bar at Altman in New York, investigate the new cosmetics, and have a fine new make-up on the house

THAT busy little scene that you see above was snapped at the new make-up bar of Charles-of-the-Ritz, at Altman. Aside from the fact that this bar has the psychological effect of making you think of the importance of new make-up when you are assembling your new clothes, the procedure gives you a chance actually to try the new cosmetics on your own face before you invest in them. And that, to our mind, is definitely a satisfactory procedure.

Back of the bar are two little treatment rooms where an operator whisks off your make-up, gives your face a refreshing cleaning, and applies the new cosmetics. If the lipstick isn't just the flattering shade you thought it might be with your new costume colour, you try a new one. If you have never been quite sure of the effect of a striking eye-shadow shade, you can see how it looks skilfully applied. Your powder is blended to match exactly the tone of your skin, which always seems to be a difficult shade at the end of summer. And, incidentally, your face looks unusually nice when these ministrations are completed.

Some people like soap to clean their faces; some like cream; some like both. The newest Tone preparation is designed to please all schools, because it is a Facial Soap Cream put up in a tube. It gets your face immaculately clean and seems definitely softening, as well. To increase the efficacy of the Soap Cream, Tone has produced a new Facial Sponge, which is by way of being a definite innovation. It is just the right texture for gentle scrubbing. It is shaped to fit neatly into your hand. And it is encased in a little Cellophane box for travelling.

As a matter of fact, this Tone duo is ideal as travelling equipment because it provides you with material for a brief, effective treatment, as well as getting your face clean. You find the new Facial Soap Cream and the Facial Sponge at Bonwit Teller in New York and in leading shops in other cities.

Once you cultivate the sachet habit, you take a special joy in acquiring new ones. A veritable collector's item that has just made its appearance is the new Secret of Suzanne sachet, which, its makers assure you, will maintain its fragrance for an entire year—a long time by any reckoning. These sachets are in the form of little draw-string bags of stitched taffeta, and you can hang them in your closet, as well as slip them into drawers and lingerie-cases. Or make an extravagant gesture and leave one hanging in your wardrobe trunk, which will then always be beautifully fragrant to receive your possessions. The Secret of Suzanne sachets can be purchased at Saks-Fifth Avenue.

You can depend upon Peggy Sage to touch all of her preparations with a gesture of elegance. When she introduced her new polish base, she called it (Continued on page 108)

A Symbol of Gracious Living

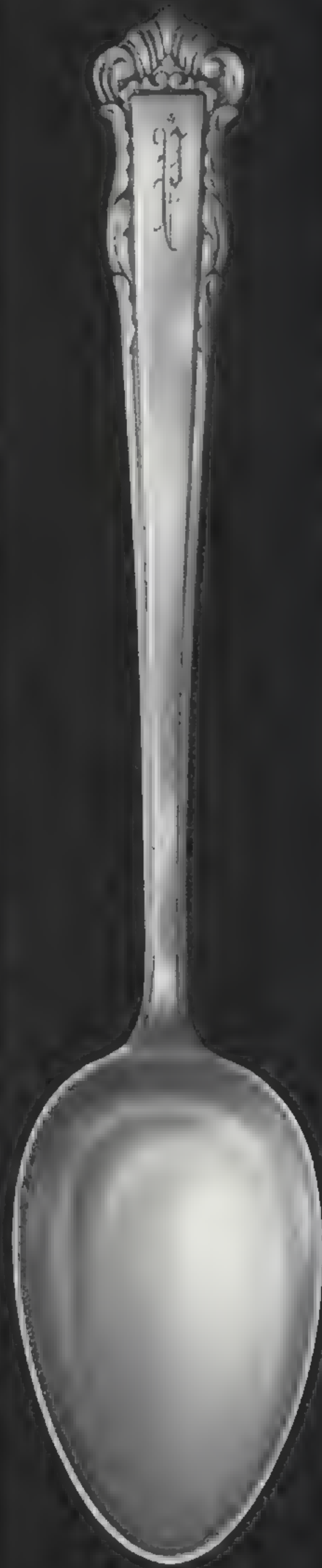


LUNCHEON SETTING

The silver—FESTIVAL Sterling, the newest creation by Lunt Silversmiths, China from Wm. H. Plummer & Co. The center bowl and glasses courtesy of Carole Stupell, New York.



FESTIVAL



ENGLISH SHELL

PERHAPS more than anything else, fine STERLING has become the symbol of gracious living . . . a basis upon which, rightly so or not, many a home is judged. Little wonder then that so much thought is given to the selection of one's pattern.

It is this finer discrimination in design that is giving LUNT STERLING its somewhat remarkable vogue. Fastidious brides and hostesses in ever-increasing numbers are turning to LUNT for their STERLING, not alone for its supreme artistry, but because of the *correct styling* of its patterns.

In the wide variety of designs there will be found a pattern for every type of dining room, whether Early American, Georgian, English, Spanish, Modern, etc., thus providing a little nicer discernment than is ordinarily offered.

Your jeweler will be glad to show you these delightful patterns, and be sure to see FESTIVAL and ENGLISH SHELL, two of the very latest designs.



Write for the booklet, "The Bride Selects Her Table Silver." You will find it extremely helpful in choosing your pattern and in deciding what pieces you will need first and how you will have it marked. Address Lunt Silversmiths, Dept. A-13, Greenfield, Mass.

Lunt Silversmiths



A DIRECT HERITAGE OF FINE SILVERSMITHING FOR OVER 200 YEARS . . . Makers of Sterling Tableware Exclusively



WILLIAM & MARY DIRECTOIRE CHARLES II



CHASED CLASSIC REGENCY MODERN CLASSIC

Peggy Sage Polish

AS WORN BY
MRS. OLIVER HARRIMAN...

Favorite of the distinguished and lovely Mrs. Oliver Harriman... *Hacienda*, latest finger-tip flattery by Peggy Sage. Spicy, haughty rose... the dash and elegance of the days of the Spanish grandee translated into modern color on your nails. Other exclusive Peggy Sage shades: *Fiesta*, *Wistaria*, *Shrimp*, *Swampfire*, *Dusty Rose*.

No other polish approaches Peggy Sage in wear and range of colors. The ingredients in Peggy Sage are far more costly than those in ordinary polishes. Peggy Sage Polish at the Peggy Sage Salon, 50 East 57th Street, New York, and at better shops—Now sixty cents.



AMONG DISTINGUISHED CLIENTS OF Peggy Sage

MISS EDWINA ATWELL • MME. VLADIMIR BEHR • MISS JULIA A. BERWIND
MRS. E. HOLLOWAY COE • MRS. WILLIAM T. DEWART • MRS. TUCKERMAN DRAPER
PRINCESS GUY DE FAUCIGNY-LUCINGE • MRS. JAMES K. HACKETT
MRS. CHARLES F. KIELY • MRS. PHILIP W. LIVERMORE • MISS CLAIRE LUCE
MILDRED, COUNTESS OF GOSFORD • MRS. COLE PORTER • MRS. JACKSON REYNOLDS
COUNTESS SALA • MRS. BRUCE D. SMITH • MRS. SOPHIE KERR UNDERWOOD

Peggy Sage

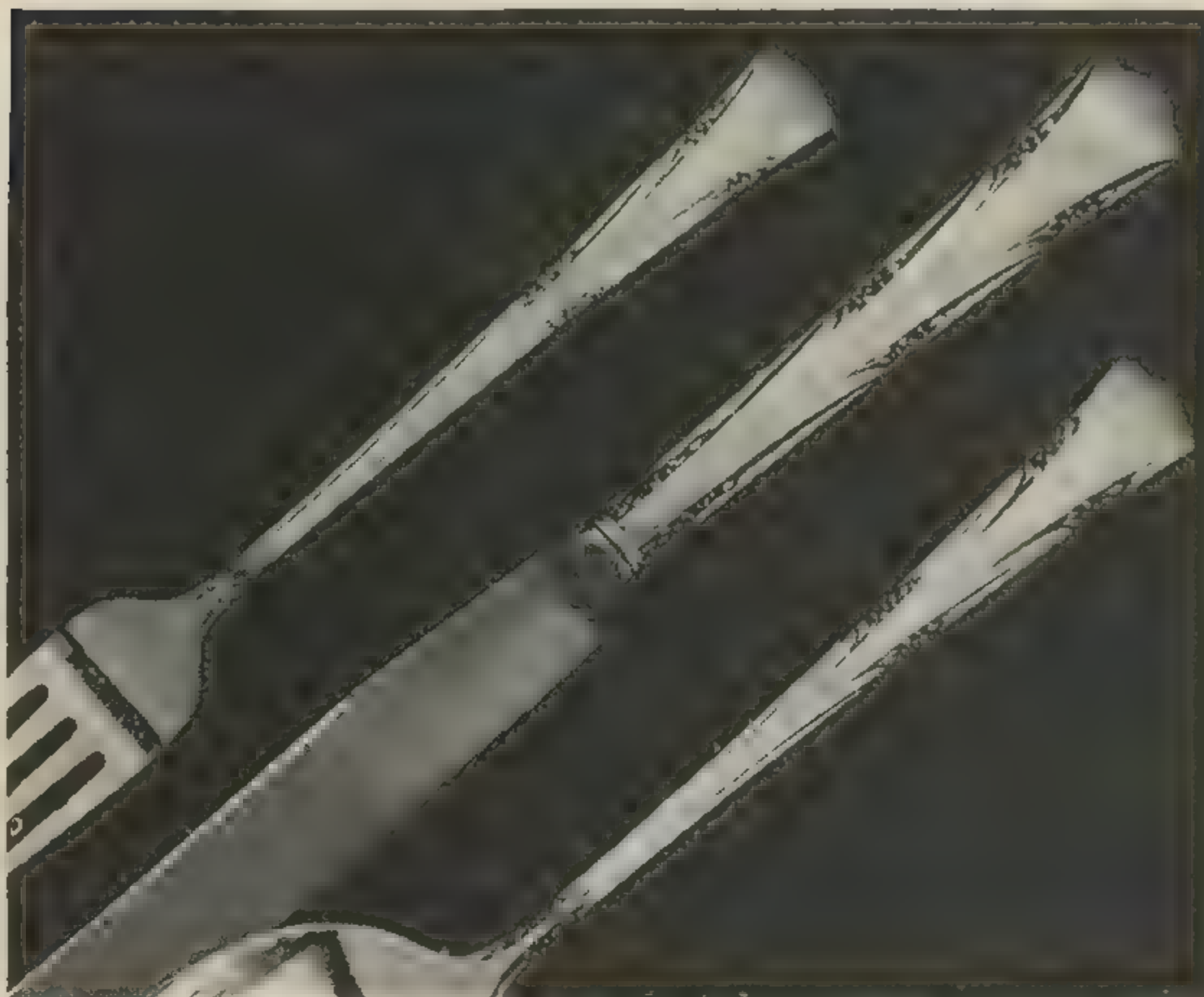
IS FEATURED BY THE
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SALONS DE BEAUTÉ
IN THESE
SMART STORES



YOU WILL GET A
SUPERLATIVE MANICURE
IN ANY OF THESE

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Minneapolis, Minn.
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- The White House
San Francisco, California

DÉBUTANTES IN SILVER



Flower motifs border Gorham's new pattern, "Greenbrier"

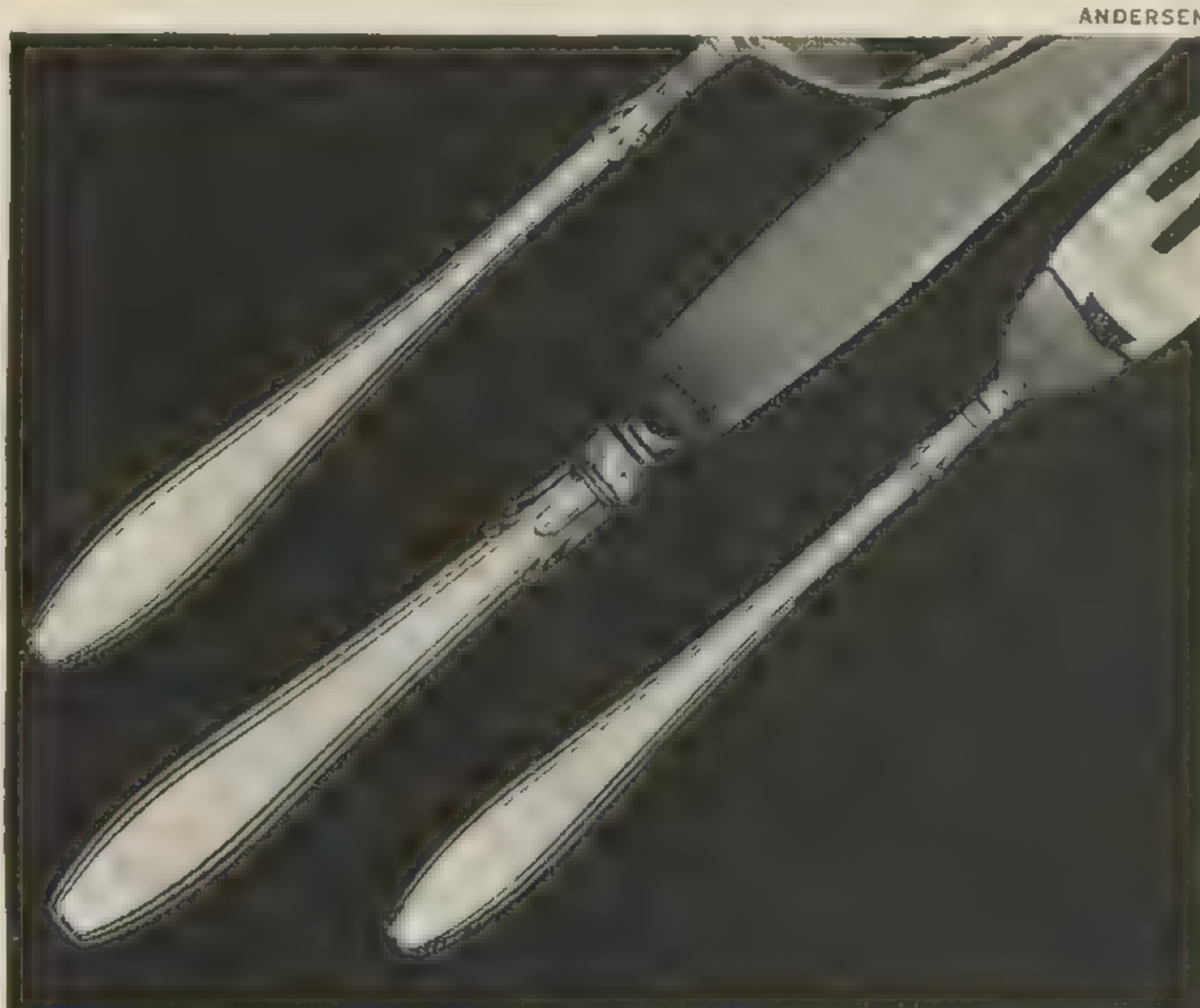
IN the photographs on this page, you see two débutantes of the season in shining silver. They are the two new sterling patterns presented by Gorham, and, while they are making their début here, they will not be officially introduced by the jewellers before September fifteenth.

"Greenbrier," above, is a delicate pattern, with the tapering panel framed with a design of little flowers. The space at the top allows for an effective monogram. "Nocturne," shown below, is a rhythmic design with a sculptured feeling. Modern in conception, it harmonizes with a variety of settings.

If you are considering these, or any sterling silver patterns with the acquisitive eye of a bride-to-be, let us repeat the counsel we have published before. Remember that, once you have chosen your pattern because you love it, it will be your most permanent possession. The ideal thing is, of course, to be endowed with a beautifully complete assortment of sterling silver, adequate for every occasion and every form of entertaining. But, if you can't acquire all the silver you like at once, plot well so that you will have what you need most to begin with.

This means advance consultation with your jeweller as to your choice, not only of pattern, but of the actual pieces. It means—to our minds, at least, when the amount must be limited at first—concentration on the fundamental pieces. It means realizing that luncheon-size knives and forks can double for fish, for salad, and the forks for dessert; that, if you can acquire enough knives and forks to begin with, you can always entertain as many people as you want at a buffet meal. More formal entertaining can come later as you assemble additional pieces.

Of course, you know these ABC's for yourself. The point we mean to emphasize is the importance of working out a purchasing plan that will render you really good service in silver.



Another Gorham débutante, "Nocturne," has rhythmic design



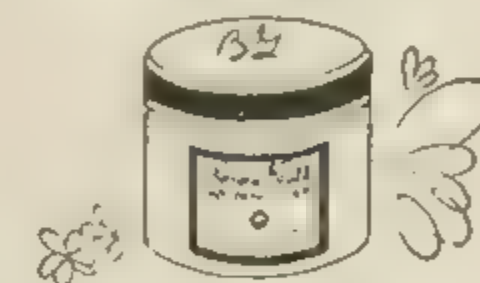
Dryness hurting
your skin's beauty?



Then use this

EXTRA-LUBRICATING Special CLEANSING CREAM

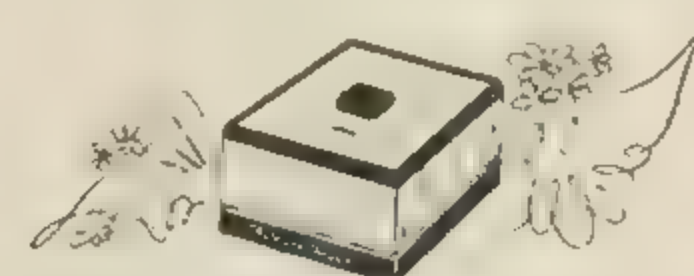
Use this Barbara Gould Special Cleansing Cream if: Your skin is naturally dry—Your skin is temporarily dry and weather-beaten from a summer in the open—Tiny lines and crow's feet are beginning to appear. Every time you cleanse with it, its pure, gentle oils work to soften your skin. The important thing is to begin using it at once! Ask for Barbara Gould Special Cleansing Cream at any drug or department store.



Barbara Gould Special Dry Skin Cream is a boon to anyone whose skin is very dry. It is super-rich...a wonderful lubricator. Satin-smooth and daintily perfumed. Apply it every night before retiring. . . . \$1.50

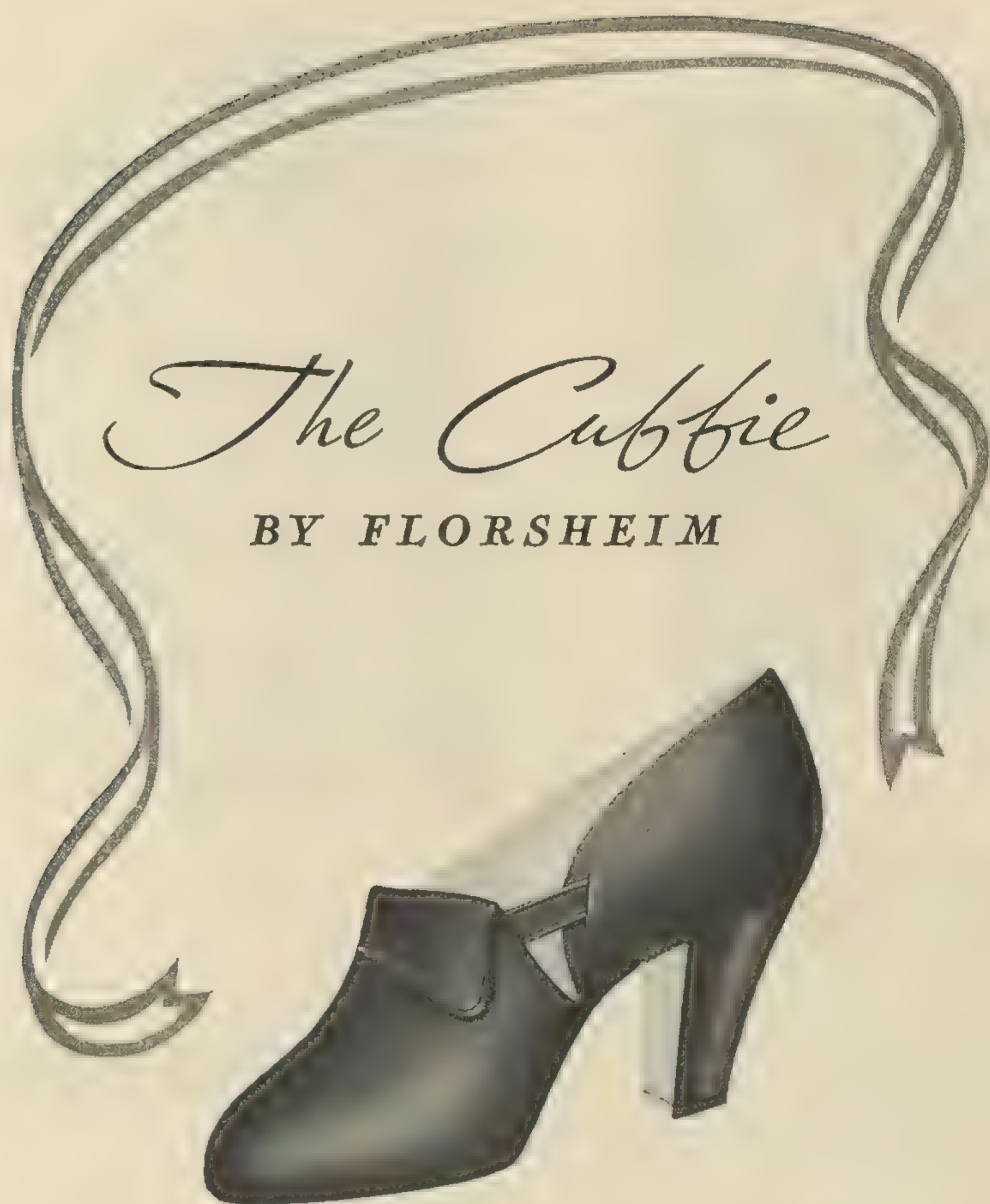


Barbara Gould "Velvet of Peaches" Foundation Cream—A superbly creamy foundation tinted in the Barbara Gould Face Powder shades. It is completely new. Use this tinted foundation to give glorifying depth to your face powder color. . . \$1.00



Barbara Gould Face Powder—In the smart, new "brighter" shades. . . . \$1.00

Barbara Gould
INC.
35 WEST 34TH STREET • NEW YORK CITY



**YOU WILL LIKE OUR FASHION....
AND YOU'LL ENJOY OUR COMFORT!**

If you are one of those tasteful women who know their fashion, you'll like our footwear. For every style is the creation of our talented design staff... every pair a sparkling, original interpretation of the mode... every shoe a masterpiece of craftsmanship, of quality! And, liking our fashion, you'll enjoy our comfort. For none can deny that Florsheim knows the fine art of tailoring footwear that fits... that is supremely and superbly comfortable. Truly our skill in this direction is far, far above the average. So, Florsheims are indeed distinct as well as shoes of distinction. Style illustrated above, The CUFFIE, W-1459, in black suede, W-1460, in brown suede.

\$975 and \$1050

Florsheim Shoes

FOR WOMEN

THE FLORSHEIM SHOE COMPANY • Manufacturers • CHICAGO

DISCOVERIES IN BEAUTY

(Continued from page 106) Satinbase and instructed her manicurists to "satin-cover" clients' nails. And this is apt as well as elegant, for your nails look as though they were sheathed in satin when this base is applied. The polish goes over this base like a dream, clings evenly, and lasts longer than usual. Despite the fact that Satinbase is completely transparent and indiscernible when once on the nails, it hides any little ridges and roughness and makes both nail and varnish smooth. If you put a coat of Satinbase over the polish, as well as under, you get a high sheen, plus extra protection.

The newest Peggy Sage polish shade is Hacienda, a pinkish shade with sufficient depth to have a pleasant affinity for plum and purplish costume colours.

Every so often, some beauty preparation which you have especially liked disappears temporarily, and you can't seem to track it down. Such was the case with the Scandia-Jourde things, to which many women swear devotion and which are now back in circulation, just as good, or rather a little better than ever, because a few scientific revisions have been made in their original formulæ.

The *pièce de résistance* of the Scandia series is the Crème Rose, which does such a satisfactory job of cleansing and softening. Another highlight is the Baume Suédois, a milky liquid, which is perfect as a powder foundation when you want your face to look nice and fresh, but without apparent make-up. You can find the Scandia-Jourde things at Saks-Fifth Avenue and other leading shops in New York and other cities.

A real tortoise-shell comb is one of those luxuries that you would willingly call a necessity. When you have used a tortoise-shell comb, and felt the beautiful ease with which it glides through your hair, you want none other. Michael of the Waldorf has some lovely specimens in his salon, which are imported from his native Italy. These range from the rare honey-blond shell—which looks for all the world like amber—to a glowing cherry-red, and the more usual shades of glossy brown. They are mostly hand-made, and in spite of their air of devoted craftsmanship, not too expensive.

If you have a dry skin, you probably have the usual fear that a liquid cleanser, other than an oil, will make it dryer. We have discovered a preparation that seems to solve this problem very well indeed. This is Vita-Ray Skin Tonic, and, while it is especially intended for dry and normal skins, it isn't primarily a cleanser. We just discovered that it seemed especially successful for that purpose while we were experimenting with it. If you use the Skin Tonic in the ordinary way, after cream, you will find it refreshing and non-drying. If you follow our idea of utilizing it for in-between cleansing, drench a pad of cotton in the tonic and go over your face as though you were washing it. Your skin is not only clean, but delicately moist, as though you had been out in that proverbial English mist.

Werner Gyax, the maestro of Werner's hair-dressing establishment, has introduced a complete line of beauty preparations under the name of Complexion Suisse, since they are made with the oils and extracts of Swiss herbs. These herbs have been used for years in Switzerland to protect delicate skins from a severe climate. The Golden Herb Cleanser is especially outstanding in this group; a bland, satiny cream with a fresh fragrance that is derived from the roots and leaves of the herbs it contains. The hand lotion is one of the best—really unsticky, delicately scented, and capable of softening even the most discouragingly rough hands in a few minutes.

The other creams and lotions in the series have the same smooth, rich feeling—all good for sensitive skins. The cleansing milk is excellent for travelling needs, because of its penetration into the pores and the ease with which it banishes soil and make-up. These preparations are sold at the Werner Shop, at 379 Fifth Avenue.

SHOP-HOUND GOES TO TOWN

(Continued from page 104) *Tulsa Lee Barker*, 382 Park Avenue, has opened a gift shop which specializes in aquaria. One grand idea, though not cheap by any means, is an aquarium fitted into an empty fireplace—a really wonderful effect. Then she has beautiful coloured pebbles and all sorts of unusual fishy accessories, as well as fishes themselves. Some flashing specimens are called neon fish and live up to their name by gleaming red and blue. The fighting fish are red and *furiosus*. Lots to be learned in a place like this. Lots of beautiful things to see.

If you're staying in the country—but crave a flash of something new to put on your active back—don't miss *Sybil Nash Hogan's* group of country-in-to-town clothes. Invest about \$45 in a black wool dress, for instance, with a tailored mustard suède jacket. Wear the jacket only with your tweeds, and the dress alone, or both when you come to town. Or if you've an eye to colour, investigate the jacket and skirt of a tweedy knit fabric in that wonderful new rich purple with a rosy suède blouse-jacket tucked inside. Under \$40 at 38 East Fifty-Seventh Street.

Shop-Hound's Little Things in Life department—in *Hammacher Schlemmer's* jewellery department, there's a tiny Swiss watch on a key-ring, so you can see how late you're getting home at night. It's seventeen-jewelled, of chrome, bound in pigskin; about \$22.50.... And at *W. and J. Sloane*, two new versions of the magnifying pencil. One is partly covered in cowhide and has a round magnifying glass at the end. About \$2.50. The other is longer, with the glass flat at one side, pigskin on the other, and gives you a larger vision; about \$5.... In *Macy's* Accessory Shop, spend a dollar or so for two oak-leaf clips in bright suède to pin back your curls when you're in tweeds (autumn carry-over of the summer's flowers-with-slacks motif at beach clubs).



from
Marie Antoinette's
jewel box

Costume pieces reminiscent of that romantic era when Marie Antoinette held court at Versailles. Decorative jewelry with the flattery of garnets, topazes, sapphires, emeralds and amethysts—reproduced in glistening stones—mounted in rich antique gold-finish. Necklace, \$7.50; Bracelets, \$7.50 and \$5; Pins, \$5 and \$4.

AT LEADING STORES

Leo Glass - 377 fifth ave.

paddock



YOUR BELT FOR SEPTEMBER . . the most talked-of entry in the new Fall list of fashion. With the thoroughbred Suede backed with grosgrain ribbon, with the stirrup-end buckle, wrapped racing style, with supple calf, Criterion's Paddock is bound to be the winner of the season. At foremost stores, \$1.50.

a Criterion Original*

SLOTE & KLEIN, INC., NEW YORK • world's premier maker of quality belts for women

*Reg. U. S. Pat. Off.

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SOMETHING NEW IN SILK STOCKINGS

"Precious" Cosmetic Oils



\$1 per pair

Dayette
for Sheer Daytime Smartness
Dressette
for Teatime Loveliness
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for Glamour Set to Music

You walk in beauty ... when you sheathe your legs in these new silk stockings by Northmont! The secret? 2 new ideas. First, every silken fibre gets a double beauty bath of a scentless, *Precious* cosmetic oil. The silk becomes more elastic, tensile strength increases. There is a lustrous new beauty you've never known before. Second, they are sheerer ... but they wear longer. With the perfecting of Northmont's "Wraptex Crepe" those loose filaments that cause runs are wrapt in. See these exquisite stockings. If your store cannot supply you, write to Northmont, Empire State Building, N.Y.C.

Northmont

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QUEEN MARIE OF ROUMANIA

(Continued from page 73) Her eldest daughter, Elizabeth, cleverly illustrated one or two of her earlier tales with water-colours. At the time of my visit, Queen Marie had resumed work on her fourth and last volume of memoirs.

During the long weeks of her illness, in bed, and forbidden any mental exertion, she became interested in modern photography. From magazines all over the world, she cut out pictures and pasted them into albums. The result: ten or twelve volumes bound in beige linen, one album devoted to pictures of children, another to animals, a third to flowers, a fourth to landscapes. It made a library that might have fired the imagination of any photographer.

When she felt herself growing stronger, she devoted a good deal of time and attention to her garden at the foot of the castle hill, a garden planned and designed by the Queen herself, and very skilfully arranged. It was as though the English love of gardening, inherited from her grandmother, Queen Victoria, were still strong in her. I happened to be there during the dahlia season. There were whole fields of them: huge flowers—pink, orange, and white; flecked and spotted ones like candy or the plumage of some strange bird; purple and crimson ones that were almost black. The Queen knew their various names, and pointed out the different varieties with the cane upon which she was forced to lean. She was particularly proud of a new pinkish-orange dahlia grown by her gardener.

PASSION FOR GARDENING

This strong passion of hers for growing things was shared by her son-in-law, the late King Alexander of Yugoslavia. Gardening became a common interest between them, and they often discussed pruning and planting by the hour. In his rare moments of leisure, the King found great relaxation in strolling among the rose-bushes in his own garden at Bled; and, to the end of her days, Queen Marie sent flowers from her garden to decorate his marble tomb in the beautiful church at Openlac, near Belgrade in Yugoslavia.

Across the village road from Bran, there stood a peaceful old chapel covered with worn, grey shingles and surrounded by smooth lawns. And, beyond it, there was a spacious playhouse that the Queen had ordered built for the children of Ileana. It had its own private garden, ablaze with hollyhocks, marigolds, petunias, and asters.

Beside a pond—the willow-walled home of a family of swans—there was a wooden tea-house where lunch was served when the Queen felt strong enough to join the members of her household for a meal. In order that she might reach the tea-house without the fatigue of steps and steep paths, a lift had been built into the shaft of an ancient well. It brought her from the castle, straight down through the rock, to her garden. The day after my arrival at Bran, we had luncheon at the tea-house, and then sat on its little porch, waiting for the end of a shower. Here we were certainly down to earth again, surrounded by trees instead of sky. The rain rustled in the leaves, and homely village noises drifted to our ears across the garden walls.

MOVING-PICTURES AT BRAN

Bran is not large. Built around a small, circular courtyard, its inside walls drip with vines and climbing plants. There is a flower-bordered well in the courtyard, and a loggia (with a shingled roof) that runs along the ramparts. One evening at Bran, we watched a moving-picture performance from that loggia, the Queen and her guests sitting on one side of the courtyard, while the screen hung on the other. Piercing the profound, summer darkness, the beam of light shot over the assembled heads and across the court, carrying the images to the screen. Many of the new films were brought to Bran, and a performance took place there almost every week.

The rooms of the castle are mostly irregular in shape

QUEEN MARIE OF ROUMANIA

and lie on different levels. They are connected by steep, rough staircases. Several steps led from my sitting-room up to a small turret room occupied by a carved, gilded bed, with green-and-silver brocade canopy, curtains, and cover. My own bedroom contained a great carved bed of dark wood, and there was a washstand so designed as not to interfere with the character of the decoration. This, I discovered, is a feature of all the bedrooms in the castle. Tilting basins were let into the tops of wooden chests made in the style of the rest of the furniture.

BREAD OVENS AND BRASS KETTLES

Leading from a small hall adjoining my bedroom, a bathroom had been scooped out of the thickness of the stone walls. The walls of the vaulted dining-room must have been at least fifteen feet in thickness. And in almost every room I found a fireplace or a stove, not one of them conventional in their shape. The fireplaces came, or were copied, from old farmhouses, and most of them were complete with their bread ovens and brass kettles. The stoves, too, came from old dwellings in the district and were partly covered with rich, barbarically coloured tiles.

But the couch in the Queen's boudoir was the centre of life at Bran. Around it, there gathered visiting members of the family and the house guests who were most intimate with the Queen. Family visits, however, were not as frequent, nor as long, as the Queen desired. Two of her children who were closest to her—the young widowed Queen of Yugoslavia, and Ileana—lived beyond the Roumanian borders and had their own families, households, and duties in their countries of adoption. Queen Marie was left very much to herself. She missed, one could see, the companionship of her own kin, and, while constantly occupied, she was often quite lonely—lonelier, I am certain, than she was ever willing to admit.

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Glove Exclusive

"Atlantic"

Styled to accord with the new fashion themes—quilted stitching—longer lengths, of washable "Two-Plex" suede fabric.

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*Schiaparelli
puts her magic touch to
this new Formfit creation
and calls it PAGAN CHARM*

This fall the fashionable female of the species must be as willowy as a reed. Her breasts must have the firmness of buds bursting into leaf. Her step and stance, her whole being, must be free, radiating the pagan joy of living. When you step into a Pagan Charm, a stirring thrill will go right through you—you'll look and feel years younger. Be fitted to a Pagan Charm at any of the better corset departments.

GIRDLEIERES—\$7.50 TO \$25
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REGISTERED
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SUSSEX. Featur-
ing a fly-front
closing and the new
exclusive-with-Deb-
win Sussex collar.



KENT. The multiple-
button blouse, with new
collar original with Debwin.

Both models come with
short or long sleeves—long
sleeve blouses of acetate
rayon crepe—short sleeve
blouses of diagonal acetate
crepe. All may be worn
in or outside the skirt.

\$3.50

ALL LEADING RETAILERS
Also other Debwins from \$3.00 to \$5.00

Debwin typifies the classic, tailored vogue, but this sea-
son breaks from its classic traditions just enough to
present features exclusive and new in current tailored
fashions. These new Debwin Shirts have all the fine
tailoring and fit that have made them famous for years.

MARKAY WAIST HOUSE
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TAKING MATTERS INTO

A black suède bag that folds
just like an envelope and has
a hand-engraved gilt mono-
gram; Jay-Thorpe. Oak-leaf
red gloves of Britannia
suède; from Bonwit Teller



A shirred suède pouch spreads
out from the curving frame
of an afternoon bag; Bonwit
Teller. Laced up with black
velvet are Novo's longish
suède gloves; Henri Bendel

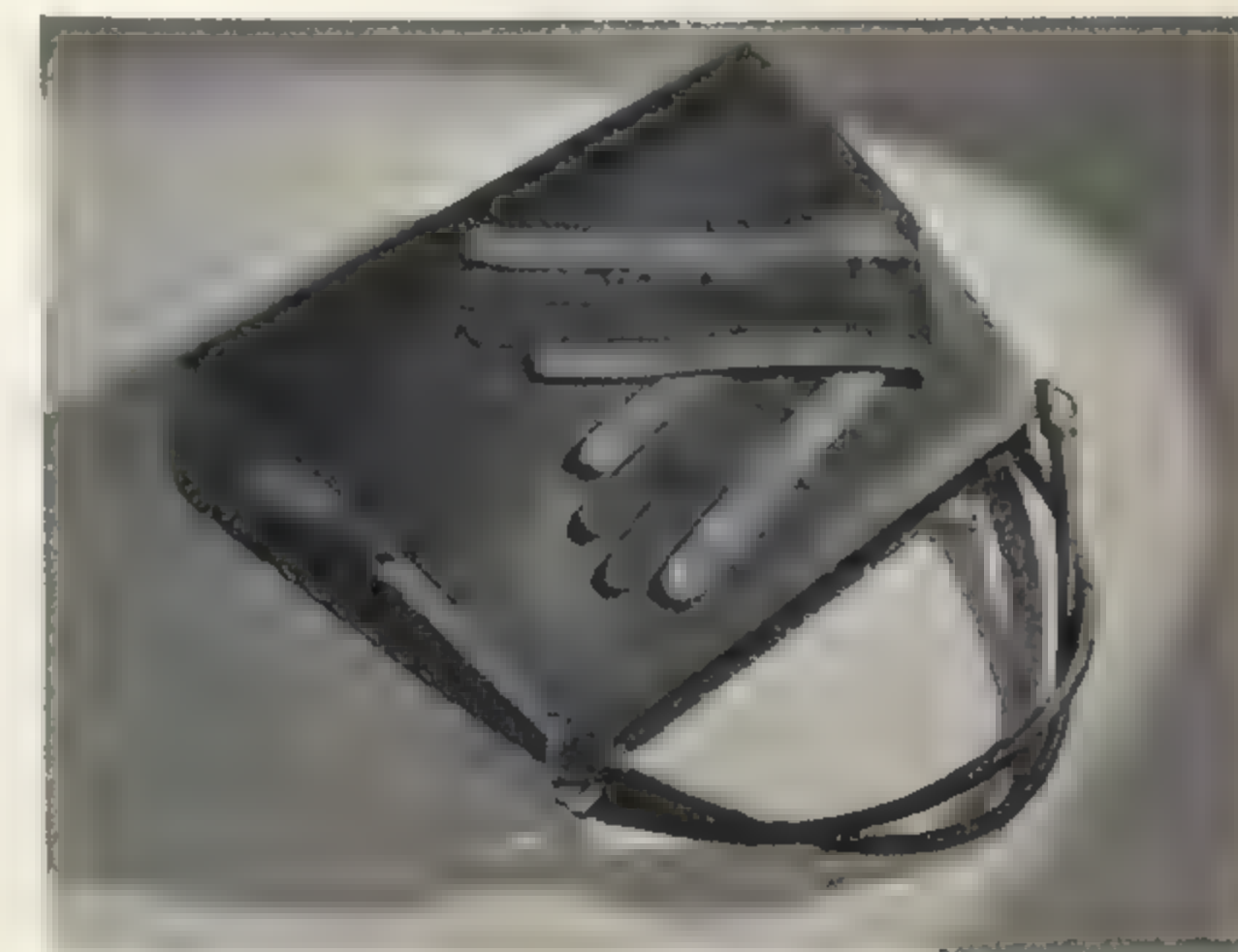


BAKER

Carry a shirred Coblentz bag
of black suède and wear con-
trasting gloves like those
chamois-coloured ones from
Aris—of doeskin, with kid-
skin palms. Both, Altman



When you go away, take this
well-thought-out travelling-
bag of navy-blue pigskin;
Mark Cross. Luggage-tan pig-
skin gloves with a suède
stripe; at Lord and Taylor



And here you have a pair of
"Mother and daughter" bags,
built to scale in big and little
editions. They're black suède,
and you can have your initials
put on; at Saks-Fifth Avenue



FOUR PHOTOGRAPHS BY HIRSCH

YOUR OWN HANDS



A curved, covered top on a Shur-tite bag of black calf-skin; from Lord and Taylor. Suède-backed, kid-palmed Smart Set gloves with kid incrustations. Plymouth Shops



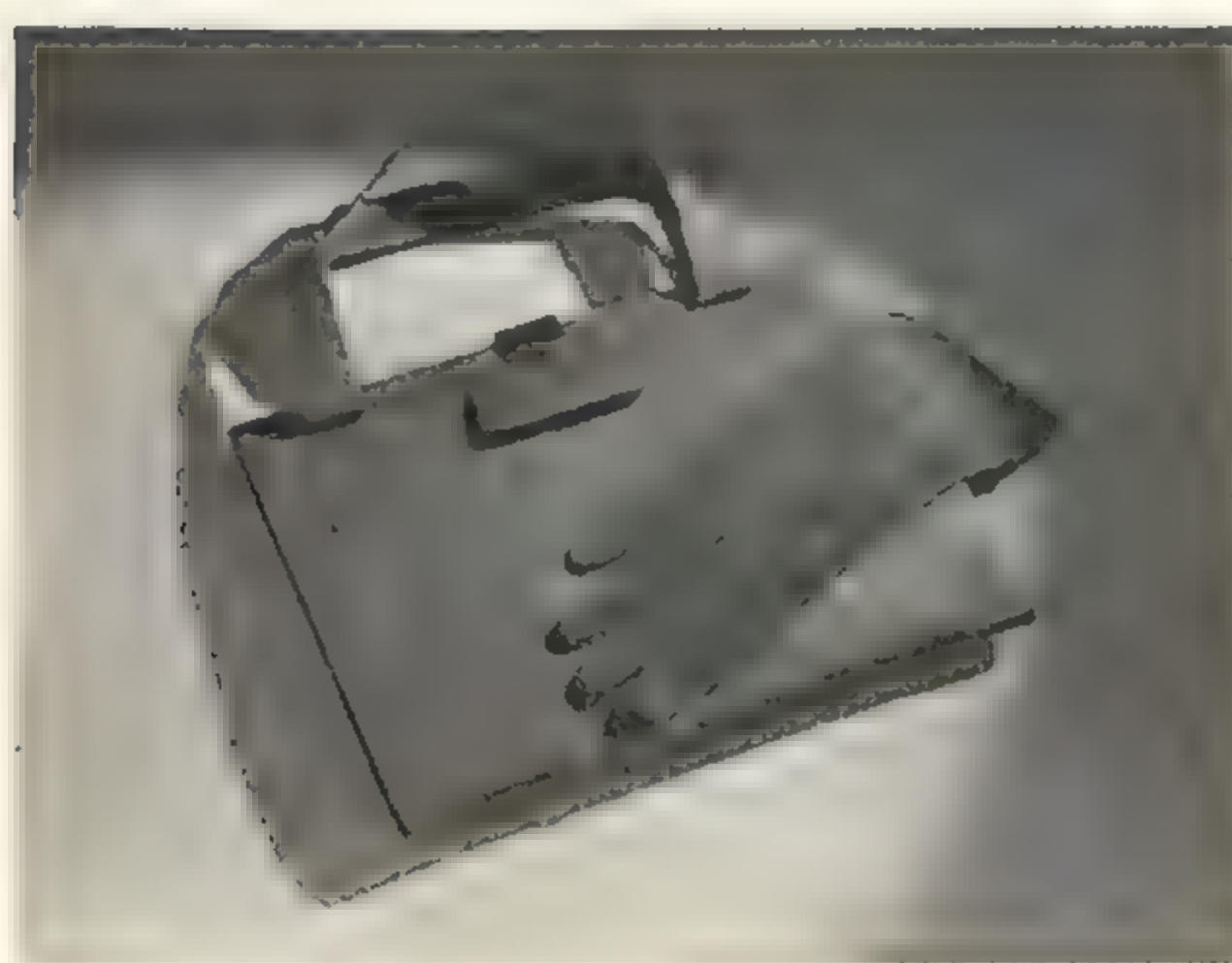
Two afternoon bags: the one at the left is Magid's pleated black crêpe; Altman. The other, a neat suède square, hangs from one corner, has gloves to match; Mark Cross



With the new greens or purples, carry that Talon-fastened brown calf bag; I. Miller. Have "Wear-Right" gloves with brown suède backs, kidskin palms; McCutcheon



A huge black felt envelope, very roomy, and that nice ob-long shape for tucking under your arm; Saks-Fifth Avenue. The longish Llamello suède gloves are hand-stitched; Best



A blond-coloured crocodile bag that'll wear forever, and look marvellous with autumn colours; Best. Fownes wrist-length suède gloves in a burnt-earth shade; Altman



"It's a Sycamore"—women say—in the same tone they would say "it's a Duesenberg" or "it's a Michelangelo." For every Sycamore is a masterpiece in styling—in craftsmanship—in fabrics. The styles shown are of deluxe Botany fabrics—\$29.95.

At one line store in each city. For the name of the store in yours, write Sycamore Coats, 326 West Adams Street, Chicago, Illinois.

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S-4083

214

No. S-4083 has good shoulders; flattering details for a mother. (Try it in fuchsia.) Designed for sizes 30 to 40 No. 214 is a young bolero dress—the bolero shelters a camisole top. It's a Couturier design for sizes 12 to 20



8136

8139

No. 8136. For a daughter—this simple, square-shouldered dress. Designed for sizes 11 to 17; 12 to 20 8139. For a mother—an equally simple dress. "Easy-to-Make", easy to wear. Designed for sizes 30 to 42



531

S-4087

No. 531. Distinction for the older woman—a slim, state-ly wrap. Couturier design. Designed for sizes 30 to 42 No. S-4087. A tiny waist, wide sleeves and skirt on this young girl's wrap. De- signed for sizes 12 to 20

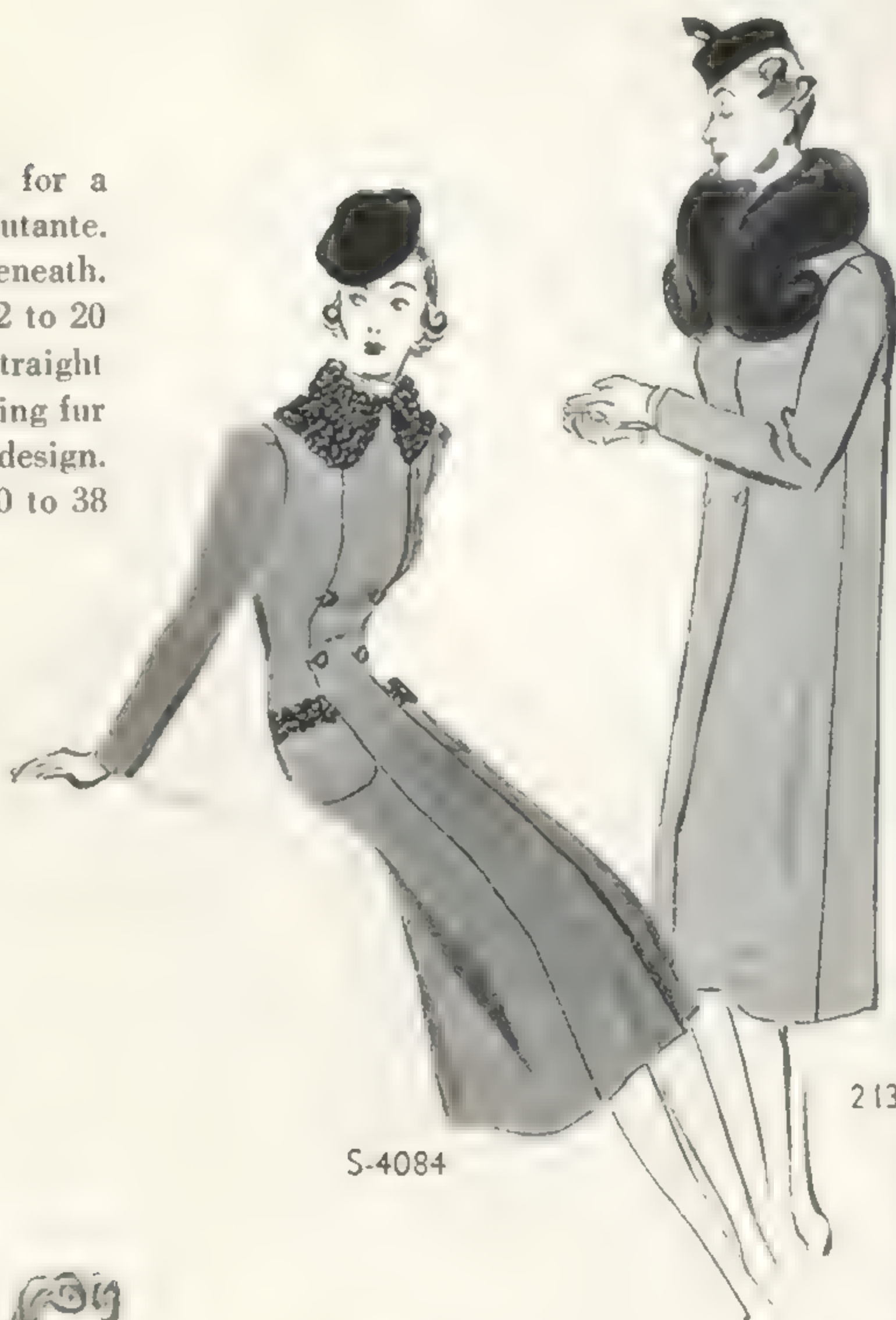


No. 8142. Fur-banded town suit for a young-girl figure. "Easy-to-Make." Designed for sizes 12 to 20
No. S-4079. A flattering three-piece suit with a beautifully cut blouse. Designed for sizes 30 to 40

8142

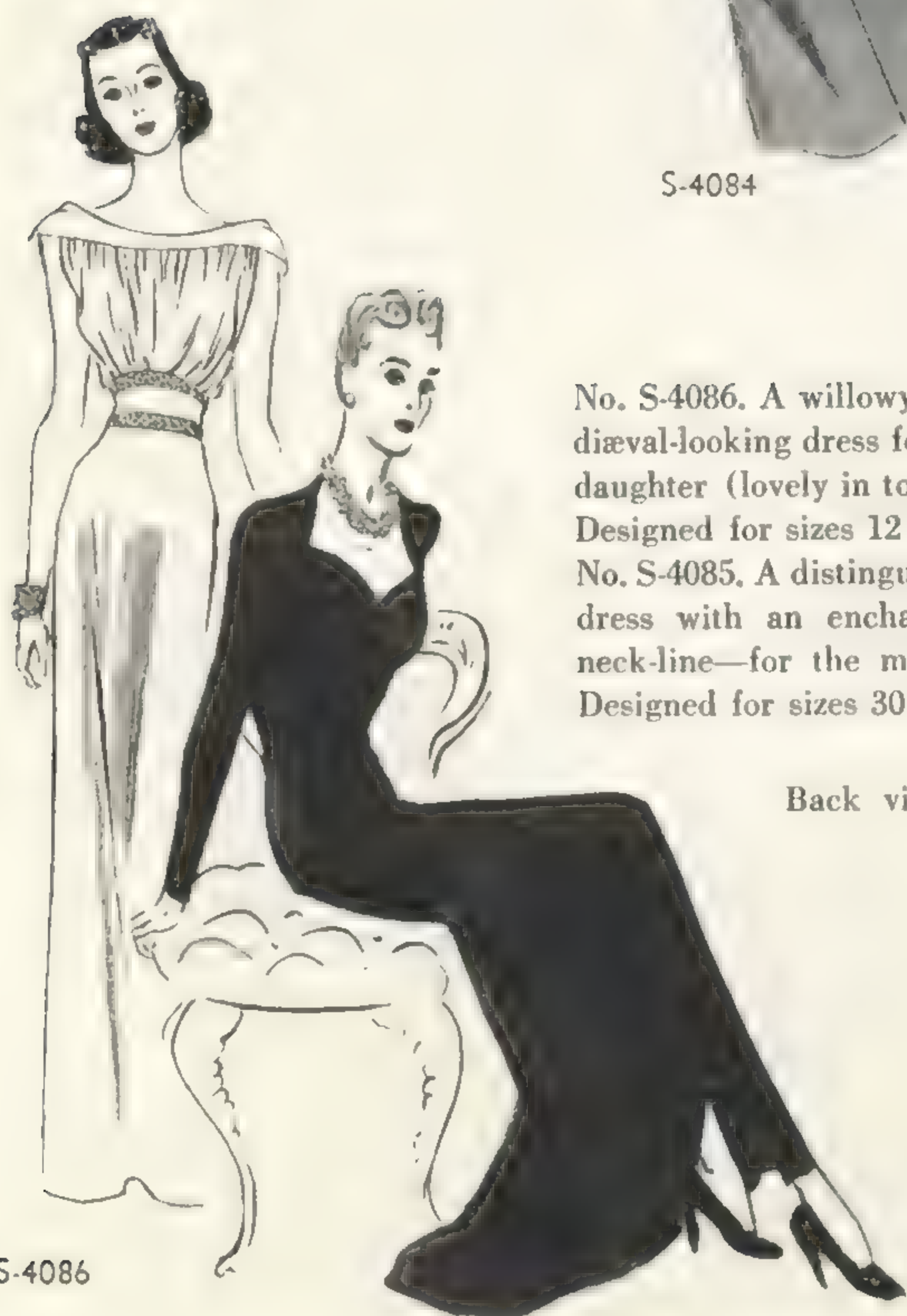
S-4079

No. S-4084—a coat for a college girl or débutante. A straight skirt beneath. Designed for sizes 12 to 20
No. 213. A graceful straight coat with face-flattering fur collar. Couturier design. Designed for sizes 30 to 38



213

S-4084



No. S-4086. A willowy, mediæval-looking dress for the daughter (lovely in topaz). Designed for sizes 12 to 20
No. S-4085. A distinguished dress with an enchanting neck-line—for the mother. Designed for sizes 30 to 42

Back views on page 119.

S-4086

S-4085

Designs for dressmaking



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FOR THE PRESENT—AND FUTURE

Couturier Designs for Dressmaking

French details—a vest closing, a double belt—on the shirt-waist frock No. 209. A perfect season-opener; a perfect standby. Designed for sizes 12 to 20; 30 to 38



Greek drapery—a swathed bodice on a fluid dinner-dress, No. 210. Have it of crêpe in that important new colour, prune. Designed for sizes 12 to 20; 30 to 38



An ancestral-painting dress; the basque-jacket covers a bare-shouldered décolletage (also with shoulder-straps). No. 212. Designed for sizes 12 to 20; 30 to 38



CLENCHED FISTS AND BARE FEET

(Continued from page 79) and entertains his students offstage with impromptu burlesques of his colleagues. There is a Graham creation called "Frontier," in which the dancer sits on a fence and raises one leg as she looks off to the horizon. Weidman does this simply and effectively by attaching a pulley to his leg, and, as one hand shades his searching eyes, he tugs on the rope with the other, thus manipulating the pulley and the leg. This makes his pupils, many of whom dislike Graham anyway, very happy.

If they did like her, they would be exhibiting unprofessional tolerance. Most of the observers and participants of the dance have one special favourite whom they worship passionately, and follow from recital to recital. Of late, the dance has won to its fold many artistic and social celebrities, but the majority of its fans, the people who fill the balconies and supply the applause, are impoverished and highly intellectual radicals, who stand about in brooding, bitter groups until their idol runs onto the stage. Then their devout attention brooks neither interruption nor criticism. From the violent controversies bred of their fervent emotionalism, it would seem that no two modern dancers are at all alike. Fundamentally, though, they all traffic in similar leaps, whirls, bends, twists, and shuffles. If you sit close enough to them, you can hear the members of any group counting fiercely to themselves to be sure that they'll fling their arms into the air on cue.

One thing the different dancers certainly have in common is their feet—which are bare, and, stages being what they are, become extremely dirty before they finally patter off into the wings. The only time Martha Graham ever performed in shoes was when she donned high-heeled satin slippers early in her career for a work entitled, appropriately enough, "Insincerities."

TUNICS ON THE BENNINGTON CAMPUS

On the campus of Bennington College, Vermont, during the summer, bands of girls stroll about clad in simple, non-form-fitting tunics similar to those the dancers wear on the stage. They discuss such terms as metakinesis and empathy, which, though infrequently used by the layman, are as familiar to dancers as jive and gutbucket to a swing fan. (You'll have to look up all four for yourselves.)

Forty-eight of the most promising Bennington students this year were enrolled in the professional program, which enabled twelve of them to study with each of the four artists. This program was an outgrowth of the workshop cycle, in which each dancer took a summer to train gifted apprentices and put on an original composition. It was from last year's workshop that Miss Holm's "Trend" sprang—a dance in eleven sections that was hailed as the most ambitious work of the year, so large that it required the services of thirty dancers, six soloists, two composers, and some involved recorded music; and so spectacular that it could only be viewed, at its première, from the balcony.

Martha Graham's dancers all try to look as much as possible like Martha Graham, but, in other groups, the types vary. For instance, the star of the Holm group, Louise Kloepper, is tall and thin—unlike Miss Holm—and is what her leader describes as the "long, lean, lyric type." To be long, lean, and lyric, however, is not a requisite for the Holm or any other group. The modern dancer may be what Miss Holm terms as "hard and tense," or even "pudgy." She is likely, in any case, to be marked by an intensity of purpose stronger than that of any other artist. She is muscular, and need not be young (all the big four are commendably active at forty). She is seldom beautiful.

Because the modern dance is generally supposed to have a "meaning"—though it could just as well be appraised simply as composition in movement—much of the public is on guard against it, and regards it with suspicion, not at all comforted by the cryptic words of the performers themselves and the ponderous critical utterances of John Martin, dance critic of the *New York Times*. Mr. Martin has (Continued on page 118)



Leaves of autumn, molded in leather . . . unmistakably Fall 1938. Softly detailed, softly fashioned, note how adroitly this bag blends with the new "bloused" silhouette. Choose suede or calf, in black, brown, or new autumn shades. See it in your favorite store. \$5

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CLENCHED FISTS AND BARE FEET

(Continued from page 117) a kind of oracular status, and, as his fancy shifts from one artist to another (his estimate of Miss Graham's work changes more often than her work), dance audiences drink in his pronouncements.

STRETCHING VS. FINGER-FLEXING

There are many ways of becoming a modern dancer, and all of them are hard. At Martha Graham's studio, in a long, white room, her students toil grimly along strict, disciplinary lines. Clad in a white gown, the leader looks on while her disciples lie on the floor for hour after hour, just stretching. One easily discouraged girl reported that she gave up after three such prone months had increased her dancing experience by nothing and her weight by twenty pounds.

Martha Graham believes in academic discipline, while Hanya Holm's methods are progressive. At Holm's studio, in a sub-street-level chamber decorated with Grecian columns, students diligently leap and fall, clad in halters and flowing skirts. In contrast to the rigorous exercises that prevail in beginners' classes at Graham's, Holm allows her students freedom of movement from the first day on. They learn to dance first by standing and flexing their fingers, then by moving the arms and torso, and finally the legs, in natural sequence. Miss Holm's studio is further distinctive because it is the only one that offers a regular three-year course patterned along university lines. There are, however, no degrees or diplomas. Miss Holm thinks that her recommendation is enough.

She believes that dancers should be allowed to express their own personalities, and the result is that hundreds of pupils of all types and ages have come to her door. One lady, middle-aged and stout, comes to classes as conscientiously as a high-school freshman, carrying a little black note-book in which she inscribes, as best she can, the successive movements of the dance she's working on. When the book fails, she calls upon a younger student, whom we shall call Grace, for further assistance. One day, some other students walked into a dressing-room and found the poor lady squirming on the floor, like an animated pretzel, with the little book lying uselessly at one side. "Grace," she was wailing, "what would Hanya Holm do now?"

Many dancers lend some of their enthusiasm to radicalism. The best-known of the left-wing clan is Tamiris (née Helen Becker of New York) who is perhaps equally famous for her own exploits and for Fanny Brice's immortal burlesque of her entitled "Rewolt." To Graham and Holm, however, the social aspects of the art are only secondary. The youngest dancers, all in all, are inclined to be the redder, and often let things get out of hand. One youthful choreographer thought up a little piece called "My Red Song." It had as an accompaniment voices off-stage chanting, in no particular harmony with anything on the stage: "We will take power...we will take power."

FRIENDSHIP Handkerchiefs

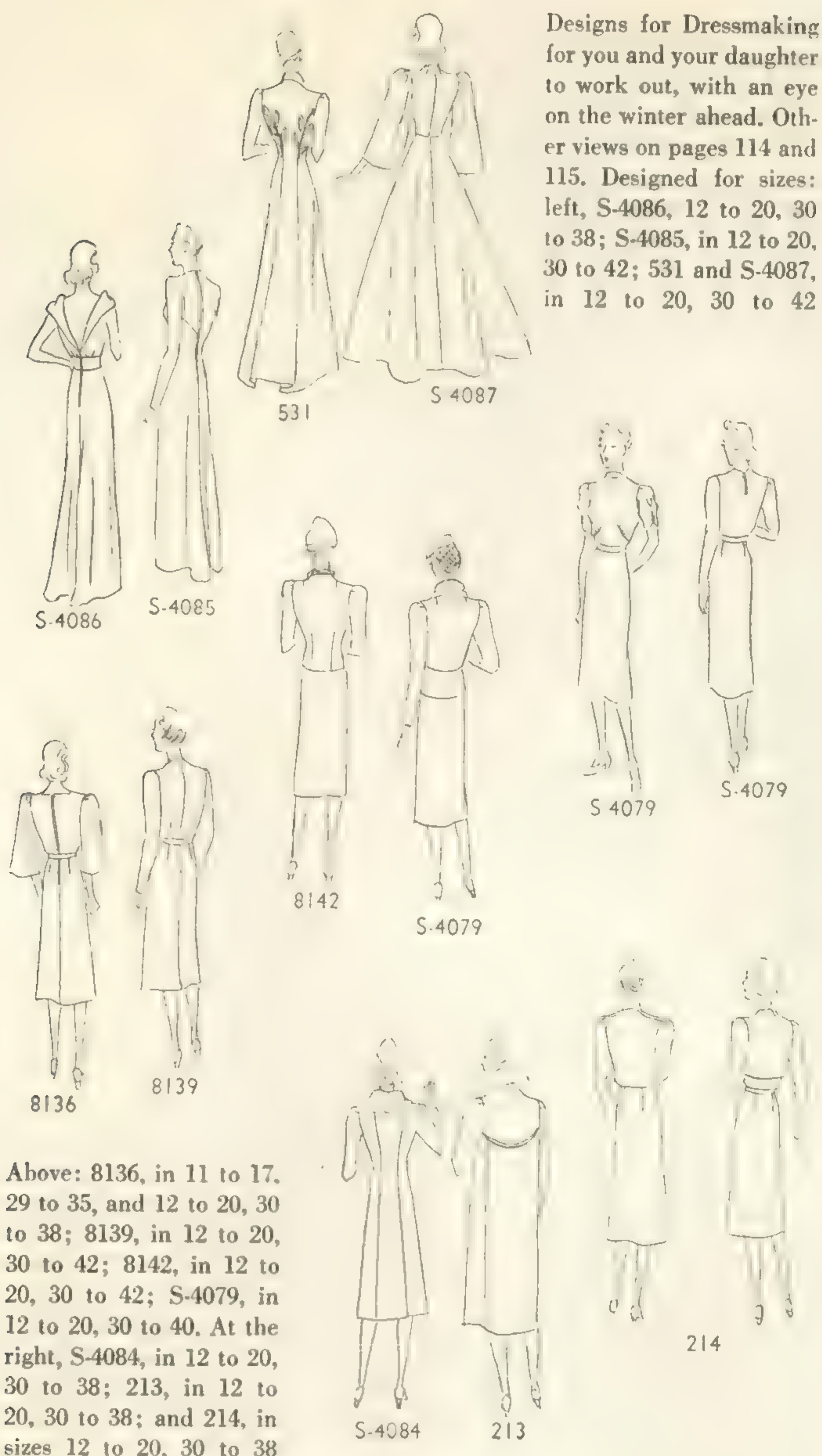
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DESIGNS FOR DRESSMAKING



Designs for Dressmaking for you and your daughter to work out, with an eye on the winter ahead. Other views on pages 114 and 115. Designed for sizes: left, S-4086, 12 to 20, 30 to 38; S-4085, in 12 to 20, 30 to 42; 531 and S-4087, in 12 to 20, 30 to 42

Above: 8136, in 11 to 17, 29 to 35, and 12 to 20, 30 to 38; 8139, in 12 to 20, 30 to 42; 8142, in 12 to 20, 30 to 42; S-4079, in 12 to 20, 30 to 40. At the right, S-4084, in 12 to 20, 30 to 38; 213, in 12 to 20, 30 to 38; and 214, in sizes 12 to 20, 30 to 38

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AFTER LABOR DAY—WHAT?

(Continued from page 80) And now, let's be more specific. We've given you on page 80 the high-lights, the gist, the broad sweep of the new clothes from our own, our native American collections. Now, we'll get down to cases—to the specific things you'll put on your back after Labor Day.

First of all, open your mind and eye to the new colours. Scrap your old inhibitions, forget any wariness, and see what a new lift the autumn 1938 colours will give you. Have, say, a dress of sea-green wool, or an amber or grey jersey one. (Pages 100-101.) Put on a half-and-half dress—a taupe crêpe slip over which is tied an enormously full black apron. (Page 84.)

Have a dress and jacket of purple tweed or sage-green tweed. They'll look wonderful now and even better under brown furs later on. There are two on page 86. Have a brief fuchsia jacket banded with Persian lamb, buttoned high over a black dress without a sign of a belt. (Page 84.)

See that there's motion in the skirt—pleats or circular cut. See that the hem is just a fraction of an inch shorter. See that there's more amplitude. Pleats pressed in from shoulder to hem. Pleated square yokes. A blousy effect like a lumber-jacket or windbreaker in either your dress or your jacket. If you have the figure for it, wear the fullest dress in the land (page 84)—with incredible fulness tethered into a tight belt.

Clasp a locket and chain around the neck of your new dress. Pull over your long sleeves wide Florentine bracelets—wide as cuffs. Clip on your chest a three-strand necklace of gold metal that resembles a Guards officer's decoration. (Page 92.) Wear eight strands of beads, alternate rows of pearls and emeralds, that might have come out of India. Have jewellery that looks like stained glass or glittery chandelier crystals.

Put away your white summer gloves for amber suède ones—a shade that's much livelier than beige. Have wine or plum or sage or blue or black suède ones without a single seam on the back of the hand. For sports, wear that new pigskin glove with a brown suède thumb and a little wall at the sides. Page 100 shows it clearly.

When your mind turns to coats, break away from the beaten path and have colour. Many of the new coat colours "go with" as many shades of dresses as a black coat. Have, say, a mint-green coat with a stole-scarf of eight marten skins. (Page 84.) You can wear the stole collar a half-dozen different ways—all you restless ones. And you can wear the green over a half-dozen different dress colours—plum or wine or dark brown; tomato or pale blue or violet. Have a rural-autumn red coat with nutria fur. (Page 84.) Or that eternally chic combination, taupe with nutria fur. (Page 85.) Don't even be timid about choosing a fuchsia tweed coat, and wear it over a fuchsia dress or a black dress or even a dull green one.

Topple your hats forward at a gravity-defying angle. Let your pill-box be the smallest, most peewee pill-box you've ever had. Order a fur hat to match the fur on your suit. Anchor a hat



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AFTER LABOR DAY—WHAT?

with a jersey snood. Wear feathers on your hat by day and on your hair by night. Instead of an elastic at the back of your hat, have a band of braided hair that is indistinguishable from your locks. These hair-bands appear in thirty-six different shades, so there certainly will be one for you.

Look for a little hood on your dress or coat. There's a red-lined one on a black rayon jersey dress (page 84), which you can pull over your hair or toss back as if it were a cowl. Put a black hand-crocheted pill-box on your head and carry with it a huge hand-crocheted muff—decorated with a fuchsia bow.

See how seductive long sleeves are for evening. Have a long-sleeved red faille jacket glittering with jewel embroidery (page 82). Go to dinner in a long-sleeved black tunic that comes within six inches of your ankles—showing just a tinge of emerald-green slip. Try this enchanting inconsistency—a long-sleeved black sweater worn over a full, full skirt of gold lamé—supple and shimmering as quicksilver. (Page 89.)

Let embroidery sparkle from your dinner or evening clothes. Rubies and rhinestones imbedded on dinner-jackets. Sequins glittering like fireworks on jacket revers. Tiny jackets solidly embroidered with beads. Jet glowing like anthracite from the bodice of a coat. Gold moons and stars on a pale amber crêpe evening dress.

Go on baring your shoulders at night. Go on wearing party dresses with voluminous skirts. Go on wearing mile-wide petticoats under them. Try the half-and-half colour idea in your evening dress—a deep wine-red bodice, a vivid blue skirt. (Page 83.) And, if you want one of the most satisfactory answers to a coat for night-life in America, have a floor-length tweed one. A bright red or sea-green one, with revers of suède, that will obligingly go over your fullest evening skirt. See page 81.

"The Traveller" Enroute...



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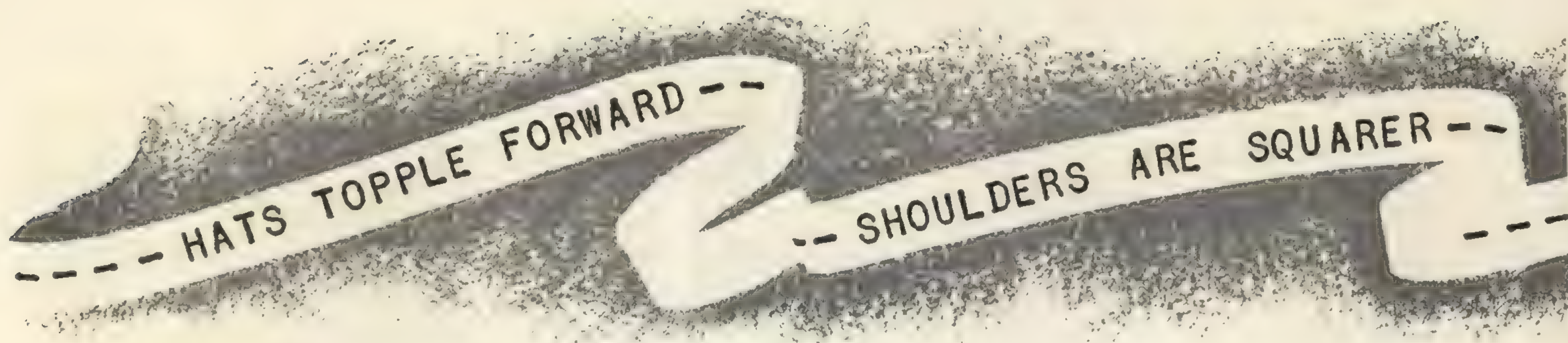
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September 15th

V O G U E

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rush news of the Openings.

In the next issue—**September 15th Vogue**
—you'll find the complete picture of the
new French Collections—as vivid and
colourful as it is authentic.

INE PUBLISHED TWICE EVERY MONTH

PARIS OPENINGS

(Continued from page 52) No doubt about it, brushed-up hair is behind much of what happened at the current Paris Openings. Almost unanimously, Frenchwomen have accepted the brushed-up coiffure, and the change has brought about a corresponding change in clothes—a revival of ornamentation and frou-frou. Not frilly additions—but details that count.

All through the Collections, eyes went to heads. Tiny hats over the eyes. Veils swathed under chins. East Indian multi-coloured stone necklaces embroidered on round neck-lines. Leg-o'-mutton sleeves framing the neck. Brilliant ostrich plumes lording it over heads at night. Osprey bonnets like your grandmother's, tied under the chin. Swirls of ostrich feathers framing bare shoulders. Embroidered reticules hung around the neck.

Everything is bent on making a helpless little woman of you. All the heart-breakers of fashion are called upon. Muffs in which to thrust your hands. Great Arctic-explorer hoods to make you look small and frail. Violets on your hat, in your lapel, in your hand, under your chin. Schiaparelli's eight-button kid boots at night. Paquin's ankle-high buttoned boots of black kid, for afternoon. Velvet bows at night to keep your ears from getting cold. Beautiful jewellery clipped on your chest like a decoration. Opera gloves way up to your shoulders. Jewels pinned on short gloves.


Even the foundation under such fantasy shows definite changes. Two suit silhouettes appear for daytime, each logically balanced. One—a loose box-jacket with a slender skirt. Schiaparelli and Creed like this type. The other—the peasant or skating costume, prim, tight, little curved jackets with very short skirts, circular, gored, or pleated, with wide waistbands. Perhaps the newest is Molyneux's "skating silhouette." A short, tight, black silk velvet jacket sloping slightly down the back, worn over a velvet skirt flared enough to skate in. (You see it on page 59.) Direct descendants of the dirndl are the peasant suits. Full, gathered skirts, wide waistbands, short little jackets. Alix made a beautiful brown jersey one, its full skirt gathered under a wide red waistband. Molyneux makes a black one, the wide, wide skirt gathered under a moire waistband. (Both are on page 64.)

One and all—day skirts are noticeably shorter. And, almost invariably, waists have a snug, corseted look. Shoulders are usually square. Occasionally, a leg-o'-mutton sleeve crops up on a suit. And, at Mainbocher's, the dolman armhole—so large it extends almost to the waist—on a suit.

Top-coat silhouettes are equally contrasting. Half the coats are full-skirted, bloused or belted or fitted at the waist. The other half fall straight from invisible, collarless neck-bands—giving a tiny head and neck effect. Big collars are conspicuously absent, even on the shaggiest fur coats. Frequently sleeves compensate for collars—as in Bruyère's full-length beaver coat with kimono sleeves, or his loose grey top-coat, the forearms massive with skunk. Lelong uses safari-brown Alaska sealskin for a princesse coat. Patou makes a three-quarters cape of black Alaska sealskin. (You'll see lots of both colours.)

Dresses are of ultimate simplicity—mere counterfoils for hats and accessories. Schiaparelli's have severely high necks, leather belts, softly wrapped bodices. Chanel's are very feminine, with taut, thin waists, short skirts with fulness in front, or all-around pleats. Vionnet's soft bias dresses combine lovely colours: violet with raspberry, cyclamen with violet. Alix's wonderful jersey dresses in plum, fir-green, magenta, brown—sometimes two or three tones combined.

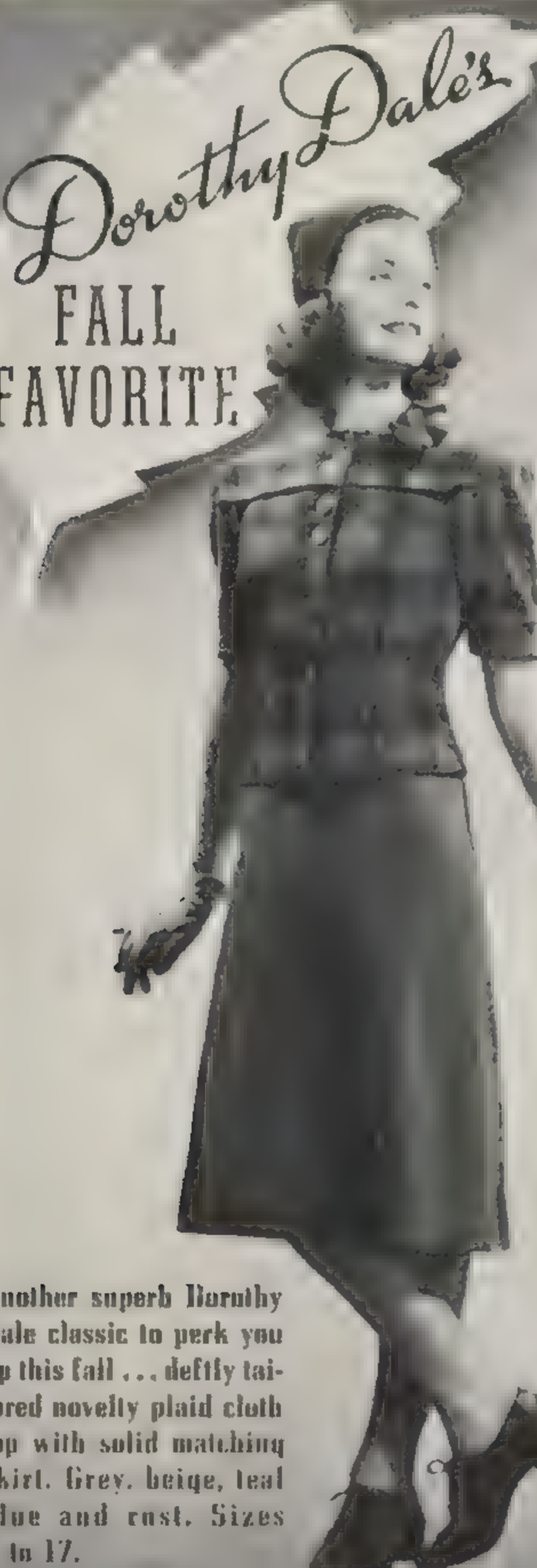
Violet rays are all over Paris. Violet or cyclamen blouses with Vionnet's suits. Chanel's and Maggy Rouff's afternoon suits, of Parma-violet or red silk velvet. Modest violet and cupid-pink—Mainbocher's pet colours. Scotch plaids at Alix and Molyneux. Alix's full-length plaid evening coat. Molyneux's Scotch plaid shawl to wear at night. Green with grey at Lanvin's. Sienna-red, fireman-red, a sulphur-yellow called uranus, sooty blues, cameo-pink, mouse-grey—all are used by day. (Continued on page 126)



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You walk - you shop - you live in this classic ensemble. In colors which match or blend perfectly to suit yourself.

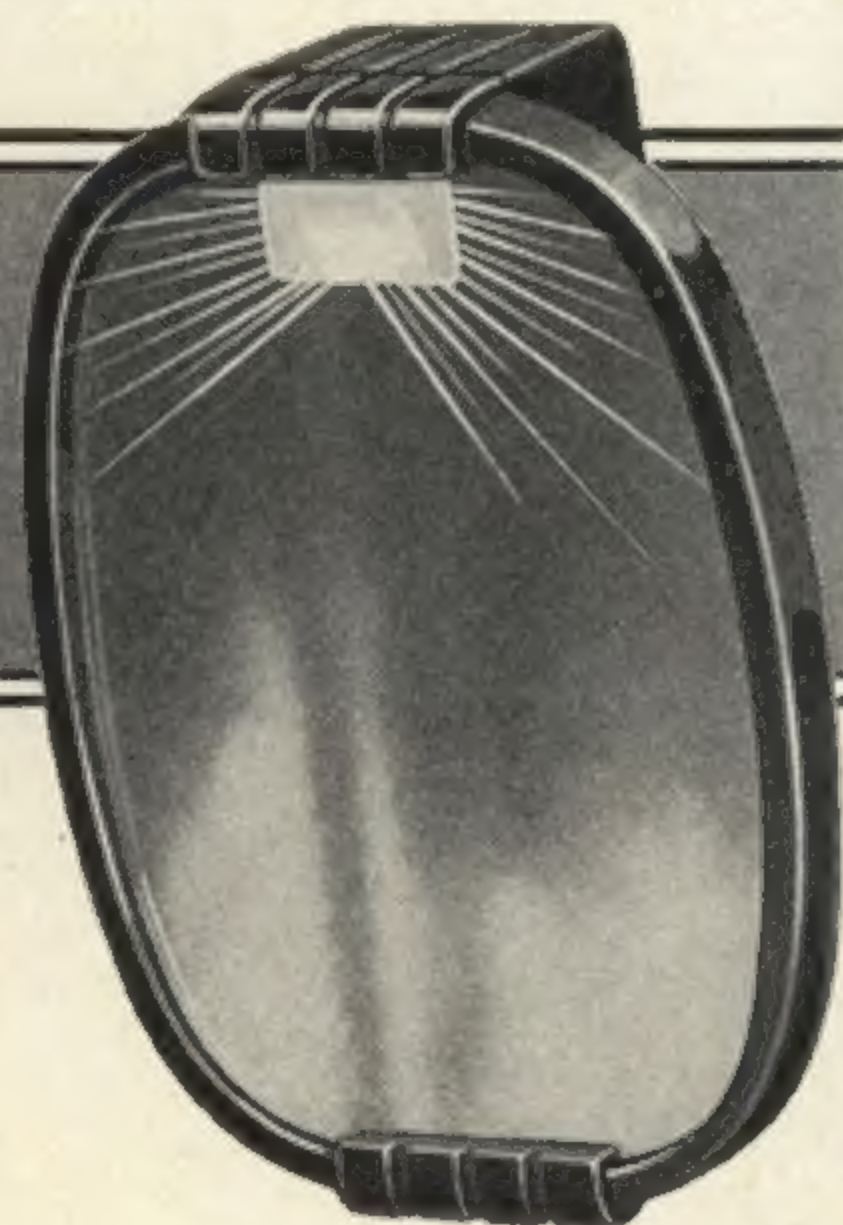
Scotch tweed jacket \$22.95
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Especially designed for the glove compartment in motor cars. An illuminated mirror with which to make a last freshening touch-up before leaving the car. Fits in the hand-bag when shopping or traveling. Ideal in the boudoir for arching eye-brows.

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INSPIRATION PRODUCTS

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PARIS OPENINGS

(Continued from page 124) Fur News. The more bulky and pneumatic the furs, the more fragile women look. And all the furs that encourage that look appear: one of the new ones is the shaggy long-haired fur called Zorrino, which is actually South American skunk. Sometimes padding or quilting is applied to add to the clumsy effect—Molyneux's broadtail coolie jacket is quilted like a coverlet. Fur hoods, like a *soigné* Arctic explorer's, are attached to many coats. Piguet has a variety of Victorian capes—short, little, two-tiered capes, each tier edged with fur. Silver fox neck-pieces wind around many throats. Mainbocher attaches one to a hat and swirls it down under your chin and around your throat. Schiaparelli treats her silver fox neck-pieces like pets—and puts a jewelled muzzle on them.

In the evening, you can choose your own rôle. You can look like your mother or your grandmother, or your own 1938 self. But none of the things you wear will look "costume-y." Long sleeves frequently; occasionally high necks in the 1890, modest manner, as at Mainbocher and Molyneux. Or great net angel sleeves on a slinky vamp-black sheath, as at Molyneux. Or cap sleeves and a corselet waist as in Patou's superb black velvet. At Patou, also, a very modern, very tailored lamé, under a woollen evening coat. And lots of simple, short-sleeved velvets and crêpes, moulded to the hip-bones and held with jewelled belts.

Chanel uses black paillettes for a Sargent-portrait gown. Piguet makes a magnificent red, black, and white taffeta gown—taffeta with velvet ribbon striping. Bands of colour spin around many dresses like pinwheels. Alix, of course, does her beautiful jerseys again, this time with a new corseted look brought about by, of all things, suède corselet-belts. Alix is in love with moire, this year, and uses it in her favourite plum, magenta, fir-green, and in stripes.

The dividing line between dinner and evening clothes has grown increasingly slight, with bare-backed dinner-dresses and muffled up, magnificent gowns intended for a *grande toilette*. However, there's no quibbling at Lanvin's. Her chef-d'œuvre is an unmistakable masterpiece of silver lamé—bouffant, without shoulder-straps, decorated with a red beaded ribbon decoration. Vionnet continues to make tight-bodied, bouffant dresses for evening, often of panne velvet, often in white combined with colour. Two of her models that we predict you'll be seeing a great deal of this winter are halter-necked—one, bouffant, made entirely of zigzag bands of purple, red, and fuchsia. The other, a staccato note, a black satin sheath shirred in the front.

The final impression of evening clothes at the Collections is one of magnificence. A return of fabulous stiff brocades and Duchess satin moire—possibly inspired by the royal visit. Splendour that is never theatrical or *chichi*—rather elegance combined with wit. The chic woman now is an individualist who moulds fashion to her own form.

"Festive Florals"
your kerchief of the moment
by Shari

Costume accent for first Fall ensembles. Pure Irish linen handkerchief, hand-rolled. Six floral patterns in Newest Accessory colors. At all better stores about 29¢

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OF NEW YORK AND EAST HAMPTON

She's decidedly a modern...this young matron...Foregoes many social events for the greater thrill of big-game fishing



"CHISIE, WHAT MAKES YOU SAY: 'CAMELS ARE DIFFERENT'?"

Comfortably lounging in the cabaña, Dorothy Lovett and Chisie Farrington (right, above) are deep in a talk about the difference in cigarettes. "I'm interested in that difference you're always bringing up—the difference between Camels and other cigarettes," says Miss Lovett. "What is it?"

"Why, for one thing," replies Mrs. Farrington, "I can smoke Camels steadily—and they never upset my nerves. They never tire my taste either. And they're always gentle to my throat...good to my digestion. Oh, there are so many ways in which Camels agree with me..."

"That's it," she repeats. "Camels agree with me!"

Among the many distinguished women who find Camels delightfully different:

Mrs. Nicholas Biddle, Philadelphia • Mrs. Alexander Black, Los Angeles
Mrs. Powell Cabot, Boston • Mrs. Thomas M. Carnegie, Jr., New York
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Miss Jane Alva Johnson, St. Louis • Mrs. Jasper Morgan, New York
Mrs. Nicholas G. Penniman III, Baltimore • Miss Alicia Rhett, Charleston, S. C.
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Mrs. Rufus Paine Spalding III, Pasadena • Mrs. Louis Swift, Jr., Chicago

CAMELS ARE A MATCHLESS BLEND OF FINER, MORE EXPENSIVE TOBACCOS...TURKISH AND DOMESTIC

FOR all of her social background, Mrs. Farrington is such a lovable, easy-to-know person that even mere acquaintances think of her fondly as "Chisie". Below, "dinner at home"—wearing a brilliant summer print, smoking a Camel. She is an alumna of the Spence School and Miss Porter's...travels considerably...takes part in sports the year 'round. Swimming, duck shooting, big-game fishing—she likes them all. A steady Camel smoker, she has this to say: "Almost all of my friends smoke Camels too. If they're not smoking mine, I'm smoking theirs. A grand cigarette—Camels! So good and mild!"



MRS. FARRINGTON has fished for big game from Nova Scotia to the Bahamas...Mexico to California. She has caught tarpon, sailfish, white marlin, big blue marlin, and tuna. Above, photograph taken after her biggest catch was weighed in. A giant tuna—720 pounds, 9 feet, 10 inches long! And she's a mere 102 pounds! "That tuna tried hard to pull me overboard," she says. "Tense moments like that make me realize how much I depend upon healthy nerves—and how glad I am that I smoke Camels! Camels never jangle my nerves, and I smoke them steadily. And when I'm tired, Camels give my energy such a 'lift'!"

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ONE SMOKER
TELLS ANOTHER

"Camels agree with me"